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## Public Art Projects: An Introduction

### Art in Seattle

Seattle is nationally preeminent for public art. We have a great deal of art in public places — more than any city our size — and the art we have is remarkably diverse in medium and style.

Neighborhoods are another of Seattle’s strengths. We have a great many of them and they also are remarkably diverse.

Having robust art in public places and robust neighborhoods is no coincidence. Strong, healthy neighborhoods seek out and create art for themselves; art, in turn, can make a neighborhood stronger and healthier; art can make a neighborhood ... more of a neighborhood. Oscar Wilde wrote, “Art is the most intense form of individualism that the world has ever known.” Yes, *but*: public art can be the most intense form of community building that a neighborhood has ever known.

### “Public” Art?

People mean different things when they speak of public art. For some discussions it may mean art that is owned by the City or located on City property. This booklet, however, refers to public art as art that is available to the community. A public art sculpture or mural or mosaic may be located on private or public property.

But keep in mind all the other kinds of art projects that don’t necessarily involve installing an artwork somewhere per se: parades, festivals, literary workshops, and other art workshops that may, for instance, target youth or elders or homeless persons within a neighborhood. These kind of projects emphasize the process as much as, or more than, a final product.

Keep in mind as well that almost any kind of project can include, and be enriched by, an art component. A building, a park, a playground, a garden, a fence, a pathway, or a traffic circle all are candidates.

### Who Initiates Art?

Some public art projects are City-initiated: often public construction has a “percent for art” program specifying that a certain percentage of the budget must be spent for art within the project. Another instance would be when a neighborhood receives mitigation money because, for instance, a sewage treatment plant must be built. Private developers may also provide mitigation money when, for instance, they close off an alleyway.

Some public art projects are artist-initiated. An artist or artist team conceives a project then “sells” the idea to the community and to a funder.

This booklet, however, focuses on *community-initiated* public art. The Neighborhood Matching Fund is dedicated to neighborhood-initiated, neighborhood-based self-help projects, including public art projects, that serve an entire neighborhood. An important requirement of any Neighborhood Matching Fund-sponsored project is that it provide opportunities for broad-based community support.

## What Can Art Do?

Public art comes in many forms and many circumstances, and functions in many different ways.

The term “art for art’s sake” expresses the idea that art is its own reason for being. And indeed, art needs no justification. But the fact is that art can and does function in many ways, both in its planning and creation and in its ongoing existence.

A single project may serve many functions. Take the example of a mural. The Neighborhood Matching Fund has been used to sponsor more murals than any other kind of public art project. Sometimes the mural has been painted on a wall and sometimes, on a smaller scale, on a bus shelter or even a trash can. But the effects of a mural far exceed the dimensions of the artwork itself. Glenna B. Avila, former director of Los Angeles’s City Wide Mural Project put it this way:

“Murals are about people having an effect on their cities, taking responsibility for their visual and physical environment, leaving records of their lives and concerns and, in the process, transforming neighborhoods, reducing vandalism and graffiti, and creating new artists of the youth of our communities.”

Here are some of the ways that your group could use the Neighborhood Matching Fund.

### Art as Child’s Play

Consider the dragon at International Children’s Park (7th Ave. S and S Lane St.), *Sasquatch Pushing over a House* at University Playground (NE 50th St. and 8th Ave NE), and *Whale’s Tale* at Alki Playground (58th Ave. SW and SW Lander St.): these sculptures are fun to look at but even more fun to climb and play on. A fence around a playground can be just a fence; a fence can also be art. As can be play area gateways, benches, and water fountains.

### Art as Environmental Stewardship

An art project can promote environmental stewardship by its use of materials or by its themes and intent — or both. Consider a play, acted by school children, teaching other school children how and why to recycle. Consider a garden — perhaps drought-tolerant, perhaps tied in with a school’s curriculum, perhaps as part of a wildlife sanctuary — that integrates mosaics or sculpture. A mural can both teach and celebrate environmental stewardship. So can a festival, a parade, or a multimedia bus shelter (see the profile of the Gateway to Greenwood Bus Shelter Project), to name just a few.

### Art as Public School Partnership

Consider the 200 tiles used at the entrance to Metro’s International District station: they were designed and made by students of Gatzert and Beacon Hill elementary schools. Students from B. F. Day Elementary, along with community members, created ceramic tiles for a sign and retaining wall adjacent to the school. At other schools, mural painting projects have been incorporated into curricula. The Powerful Schools coalition has organized an all-day Artwalk, at which over 1,200 outstanding pieces of student art were displayed in 45 local businesses and the coalition’s four schools. The coalition also joined forces with the Seattle Art Museum, Seattle Children’s Theatre, the Seattle Symphony, and Pacific Northwest Ballet to develop comprehensive arts curricula designed to enable students to create, perform, and respond to visual art, drama, music, and dance.

### Art as Celebration of Cultural Diversity

The arts can powerfully promote understanding of and respect for diversity. An artwork can celebrate a particular culture. Consider Seattle’s many totem poles and other Northwest Coast Indian carvings which

teach of and celebrate the first communities and cultures of this area. An artwork can celebrate a community within a community, such as the mosaic mural at Jose Rizal Park celebrating the Filipino community in Seattle. Or an artwork can celebrate the many communities that make up one larger community, such as *U.S.A. — A Country of Multicultures*, a Holly Park mural that reflects the rich diversity of Southeast Seattle. Monuments, both representational and abstract, recall and honor persons who have made important contributions to our cultures.

## **Art as Anti-Violence Strategy**

Some art projects have been specifically designed for at-risk youth. Learning about and creating art, and the sense of ownership and pride that brings, can provide an alternative to gang activities. Some projects have employed the energies and talents of ex-graffiti taggers in creating, and helping communities create, murals; the art projects have provided the youth with the chance not only to design and manage murals but also to provide positive leadership. One interactive theater project went into classrooms to help high-school students explore issues of dating violence and acquaintance rape. Several anti-violence memorials have been created: a sculpture commissioned by the Stop the Violence Committee (using funds from a gun buy-back program); a bench in memory of a drive-by shooting victim; a sculpture and park dedicated to a world without nuclear war; and a sculpture and park dedicated to one of the world's great teachers of non-violence, Martin Luther King, Jr. Finally, art can make public places more inviting, and public spaces used by more people are safer places.

## **Art as Design Solution**

Art can turn an eyesore into a pleasure. Consider how, when neighbors raised concerns about the garage at Boren Ave. and Alder St., an artistic treatment softened a huge, blank concrete wall into something good to look at — and something that doesn't overwhelm everything around it. Walls and fences often are candidates for art: a plain, stark wall or fence can suggest exclusion, division, separation; a wall or fence with artwork, while carrying out its necessary functions, can suggest inclusion, unity, and other positive community values. Art can bring a too-large space down to human scale or make a too-small space feel less cramped. Art can make something new in a neighborhood fit in with what already exists there.

## **Art as Economic Development**

Art is good for business. Consider the West Seattle Junction's historic murals or *Dancers' Series: Steps* by Jack Mackie, the bronze dance steps embedded in the sidewalk along Broadway: the visual interest of such projects enlivens a neighborhood's business district and attracts people to it. Banners, both to identify and to enliven an area, are another way in which a business district can utilize art. One project created temporary, moveable murals depicting scenes of thriving community retail business to install on vacant storefronts in Columbia City. Projects like the restoration of Cleveland High School's foundry can provide vocational training (and sometimes a source of income).

## **Art as Neighborhood Organizing**

Neighborhoods have also used the Neighborhood Matching Fund to fund projects designed less to create art per se than to generate participation across boundaries within a community, integrating those who too often are neglected: low-income, senior, and homeless persons.

## **Art as Community Building**

Any public art project can build community. Community is built when neighbors come together to assess what the neighborhood wants and how to accomplish that. Community is built when a public art project creates or enhances a place that provides a context for community life (a place, for instance, where neighborhood children play or learn, or where the neighborhood recognizes and celebrates its roots and its diversity, or where neighbors can meet and enjoy one another). Community is built when a public art project creates a focal point for neighborhood identity and pride.

A public art project can also serve to include neighbors who often may be excluded. A good example is *Animal Storm*, a tall bronze and aluminum sculpture at Wallingford Center (N 45th St. and Wallingford Ave N), by Ronald W. Petty. The sculpture includes an array of wildlife found in Seattle: from raccoons

and Canadian geese to cats, pigeons, and (yes) slugs. The community as a whole has responded favorably to the sculpture but it has also, unexpectedly, gained considerable popularity among another group, a community within the community — blind citizens. Accessible and realistic, the sculpture has provided enjoyment to those who can see only with their hands.

## Who Are the Experts?

Look for professional artists in your neighborhood. They may be able to supply you with consultation or other donated services. But if you don't have expertise within your group, you may want to find a consultant or use the Seattle Arts Commission. An expert can, for instance, provide your group with assistance in finding an artist, running a competition, or writing a contract. (Where consultation is required, budget 10% to 20% of project costs for it.) For more information about the Seattle Arts Commission and other professional arts resources, see the Resources section.

Keep in mind that, although the Seattle Arts Commission and other professional arts organizations can provide you with crucially important resources, your neighborhood knows best what it needs and wants — in a public art project as much as in any other kind of project. Consult the experts; but also trust your community's collective instincts.

## Art for Community's Sake

This booklet briefly tells the stories of several public art projects sponsored by the Neighborhood Matching Fund — a bus shelter in Greenwood, a mural in Phinney, a garden full of art in Belltown, an annual parade in Fremont, a foundry in Southeast, and a sculpture in Eastlake. The projects span a wide range of possibilities. The range, however, is potentially even wider. Art, of course, is more than just visual art. A public art project could also involve music. Or dance or drama. Or poetry and story workshops. Or ... What else can your group come up with?

Your project may be glorious or comparatively modest — or both. It may utilize professional artists or non-professional artists (such as children) — or, like many especially successful projects, combine both. Whatever kind of public art project your neighborhood decides to do, this booklet offers practical resources — people to talk to and places to look — and, hopefully, offers inspiration.

Think of art. You may think of beauty, inspiration, creativity, genius, the Muses. But also, when you think of art, think of community building.

## Planning and Executing a Public Art Project

*Especially thanks to Barbara Goldstein, Seattle Arts Commission, for her consultation and contributions in writing this section of "Public Art Projects."*

## Some Things to Consider Before You Begin Your Project

If you are thinking of creating a public art project, it's important to assess resources and identify opportunities. It's also important to weigh limitations and responsibilities. Here are some questions for the members of your group to consider before embarking on a public art project.

### Where?

What are the important (that is, the valued) places in your neighborhood, what places mean something to people? Where do people gather? If you have a site in mind, consider who cares about the site. Who cares for the site? Who spends time there? Is it safe? Often people hope that an artwork will make people care for a previously uncared-for site. Unfortunately, it doesn't always work that way.

Be sure to consider whether a project can succeed technically in a certain site. This is especially true with murals. On what kind of wall will the mural be painted? How much direct sunlight will it get?

If you have a certain site in mind, consult with the Seattle Arts Commission before you begin, in case another artwork is already planned for that site.

## **What?**

What materials do you have?

If you have lemons, make lemonade. That saying comes to mind when considering the Belltown P-Patch project. The group began with an overgrown, garbage-strewn lot on a steep hillside overshadowed by a billboard in the middle of a dense urban neighborhood. But group members could envision a garden, park, and neighborhood meeting place. They successfully lobbied to have the land purchased as open space, solicited funds to build a retaining wall and replace the contaminated dirt with good soil, and filled the garden with art.

Look at what you have. And as well, look beyond it to what could be.

## **Who?**

Who are the resources in your neighborhood that can help make your project work? Are there artists in your neighborhood who may want to initiate or help conceptualize the project?

## **How Long?**

“A thing of beauty is a joy forever,” the poet wrote — which is what is known as poetic license. If you’re talking about a bronze sculpture, it just might last forever. But if you’re talking about a mural, think more in terms of a 10-year life span; for other art, 20 to 30 years.

## **Maintenance**

Maintenance is a crucial consideration. Metal rusts, concrete deteriorates, paint fades, wood rots. An artwork may be subject to graffiti or other vandalism. An artwork may also pose a danger to people if, for instance, it falls on someone or someone falls off it. How will a project be maintained? Who will maintain it?

Another thing to keep in mind is that art can come to a premature end for a variety of reasons. A neighborhood may change. A new building or other structure may block the view of the art. Or, as is sometimes the case with P-Patch gardens, the land may eventually be reclaimed for another purpose.

Maintenance can be costly. With a mural, for example, it may be more practical to start again rather than refurbish it.

## **Some How-Tos**

### **Finding Artists**

For a community-based art project, it is important to publicize your search for artists’ proposals, opening that competition to the larger community — that is, you need a “Call for Artists.” It is important to create your Call for Artists with enough information to ensure that you get the best possible results and to ensure that your selection process is fair.

In your Call for Artists, include the following information on the project:

Background and scope:

- ž What is this project?
- ž What is its history and context?
- ž What are the community’s goals for it?
- ž How does the artist and the artwork fit in to the larger project?
- ž With which persons, organizations, and agencies will the artist be working?

- ž Will there be a “meet the artist” event or other expectations besides producing the artwork per se?
- ž What is the project’s timeline?

Budget:

- ž What is the baseline budget?
- ž Is there any possibility of additional funds to supplement the art budget?

Artist eligibility:

- ž Who may apply? Only local artists — and if so, how local is local — or artists who are willing to relocate here for the duration of the project?

Selection process:

- ž Who and how many will make up the jury?
- ž Will there be additional advisors?
- ž What materials will they review?
- ž Up to how many finalists will be interviewed?
- ž On what date will the preliminary selection take place?
- ž On what date will the interviews of finalists take place?
- ž When and how will the name of the finalist be announced?

Selection criteria — for example:

- ž Strength of past artworks presented.
- ž Proven ability to work effectively with the community.
- ž Proven ability to work effectively as a team member within an architectural context.
- ž Technical abilities.

Application deadline:

- ž Is this the date by which application must arrive or by which it must be postmarked?

Work samples:

- ž What format — slides, videos, models, something that can be displayed on an easel?
- ž What size?
- ž How many?

Other application materials — for example:

- ž Current resume.
- ž Letter of interest (specify content and length).
- ž References.
- ž Return envelope with postage.

Remember: When you have chosen your guidelines, it is important to stick to them in order to be fair to all applicants.

The more broadly you publicize your Call for Artists, the stronger a pool of applicants you are likely to get.

Some possible places are:

- Classified sections in arts publications.
- Seattle Public Library, downtown and branch.
- Community newspapers.
- Neighborhood newsletters.
- Seattle Arts Commission’s newsletter.
- Neighborhood gathering places.
- PAN [Public Access Network].

For an example of a well-written Call for Artists, see Appendix 2: Sample Call for Artists. For a cautionary tale about a Call for Artists, see the project profile of the Eastlake Gateway Park and Sculpture.

## Writing Contracts

Writing a contract with an artist is one of the most important elements of your community artwork project. Contracts spell out exactly which services or product an artist will provide to your community, and what compensation, site, and assistance your community will provide to the artist. Contracts should also spell out the life span and maintenance expectations for the artwork. For a sample contract, see Appendix 1: Forms.

## Working with Artists

**Being respectful of artists.** Artists are professionals, just like doctors, accountants, and architects. The services that artists provide are creative ideas; the products are the realizations of those ideas. Be respectful of artists' time, and be aware that if you use an artist's idea, you must compensate the artist for it, even if that idea is adapted.

**Artists' rights.** Artists own the copyright to their own ideas. If the idea has been drawn or depicted in any graphic form, it belongs to the artist. The artist has the sole right to use the image *unless your contract gives you the right to reproduce it*. For example, although the City of Seattle owns Hammering Man, if it were printed on a T-shirt or mug, the artist would have the right to collect royalties unless prior arrangements with the City had been made. Furthermore, the artist must be consulted if the City wants to use the image of that artwork for anything except publication of the artwork itself for educational purposes.

**Clear guidelines in competition and selection process.** Although artists are accustomed to competing for commissions, it is essential to *clearly spell out* the terms of any selection process. State the submission requirements clearly and stick to them (for example, slides, portfolio, resume). Describe the type of people who will be making the selection. Describe the selection criteria. Describe the nature of the artwork you are looking for. If you decide on a design competition, pay the competing artists to develop proposals and state that proposal payment amount in your Call for Artists.

**Reasonable deadlines.** Rome wasn't built in a day, and neither is a work of art. Once you have selected an artist and decided on a proposal, expect any artwork to take between six months and one year to be fabricated and installed.

**How to pay artists.** Artists are professionals and they charge professional-scale fees. Artists must maintain work spaces, purchase insurance, and pay Business and Occupations tax just like any other professional. Anticipate that at least 20% of the cost of any artwork project will be devoted to the artist's fees, depending on the nature of the artwork. Once the artist and proposal have been selected, ask for a detailed budget that includes (at least) design fees, labor, materials, transportation, installation, taxes, and insurance.

## Insurance and Liability

Anything can happen. Artists, as professionals, should have liability, fire, and theft insurance for their workplace. However, once they begin installing artwork in a public location, you must be sure that they have liability insurance to cover the possibility of damage, injury, or loss during the installation process. If the artist is installing an artwork on City property, ask your Department of Neighborhoods liaison to request a statement of insurance requirements from the City's Office of Risk Management. If the artwork is being placed on private property, ask the property owner to consult an insurance professional to establish insurance requirements. Ask the artist to build the cost of insurance into the artwork budget.

# Project Profiles

## Gateway to Greenwood Bus Shelter Project

### Greenwood in Focus

In 1994, Greenwood's business district had no real focal point. So the Greenwood Chamber of Commerce formed a task force to revitalize the district. Kristin N. Distelhorst was on the Chamber's board. She was also the outreach coordinator for Greenwood's Literacy Action Center, which wanted to establish some visibility for itself. After getting the Literacy Action Center involved in the City's Adopt-a-Street program,



Distelhorst discovered that street adopters could graduate to painting a bus shelter mural. “We picked a highly visible bus shelter,” said Distelhorst, “thinking, ‘This is something to rally the community around.’ I’d never done a project like this before. I had a core of four or five people, which wasn’t enough. We were learning as we went, so it took much longer than it would’ve otherwise.”

At this point, the Greenwood Arts Council was formed. Members were recruited from community groups and through news articles, press releases, ads for volunteers, and community presentations. The Arts Council started off with six members — from the local Chamber of Commerce, Revitalization Committee, Community Council, and the Department of Neighborhoods’ Neighborhood Service Center, along with a couple neighborhood business owners and several residents. “Only one of the planners was an artist,” said Distelhorst. “We were flying by the seat of our pants.”

## **Funding and Advice**

Metro’s Fund for Community-Initiated Projects doesn’t accept applications every year, but that year it did. Greenwood Arts Council successfully applied to it for \$3,000. (Metro’s Dale Cummings was with the project from start to finish, serving on the jury and providing support.) When Council members realized that \$3,000 was not enough for the bus shelter project, they applied to the Neighborhood Matching Fund for a Small and Simple Projects award.

Distelhorst called Jerri Plumridge of the SouthEast Seattle Arts Council (SESAC), a group that has done dozens of bus shelter murals among its many projects. Her help proved to be essential throughout the process. One part of that was to help draft the Call for Artists: Plumridge and Cummings provided Distelhorst with samples and she used the parts that seemed most relevant to the Greenwood bus shelter project (see Appendix 2: Sample Call for Artists).

## **Finding and Choosing an Artist Team**

The Call for Artists was advertised in Seattle, Eastside, and neighborhood newspapers. Interested persons could pick up copies of the Call from a display at the Greenwood Neighborhood Service Center or request that copies be mailed. Finally, Calls were either delivered, posted, or mailed to art councils, arts commissions, Seattle Public Library’s Visual Arts Opportunity File, universities, arts centers, art schools, art supply stores, the Seattle Art Museum, local libraries, and art galleries. (The artists who were chosen, as it turned out, saw the Call in a neighborhood newsletter.) Disappointingly, there were few responses; happily, among those was the terrific proposal that was finally chosen. The low response may have been partly due to the project’s budget. As one artist on the winning team said, “This is soul food for me. You don’t get paid a lot to do a public art project, but it is certainly worth it.”

The three jurors were an artist and Greenwood Arts Council representative; a local resident, business owner, and designer; and a representative from Metro’s Bus Stop Lighting and Mural Shelter program. The process of choosing and then interviewing the three finalist artists and artist teams took much more time than had been anticipated.

The jury prepared a briefing packet for the finalists prior to the upcoming Greenwood Community Council meeting. That way, the finalists could present their proposals, including timeline, budget, and site drawings or models. To advertise the meeting, press releases were sent to local papers; a flyer was mailed to about 50 community groups and leaders; the flyer was also distributed to local businesses, posted at the Greenwood Library, and posted at local community centers. At the meeting, the finalists answered questions and addressed audience and jury concerns.

The three designs were then mounted at the Greenwood Library for a week. Ballots were provided for people to rank and comment on the designs. Over 150 people responded. The jury met once more to review the comments and make its final selection — which was also the design chosen by most of the persons filling out ballots. The jury chose the artist team that not only had the best design but also seemed the best organized and most reliable. The team then met with Metro staff to work out details.

## **Salmon in Greenwood**

The project itself is both art and environmental education: “Imagine streets so clean that salmon could swim up the Greenwood storm drains, up the water spouts of the bus shelter, and onto its roof....”

Greenwood, of course, is located in the Pipers Creek watershed. In recognition of that, the bus shelter project includes salmon sandblasted on the concrete sidewalks, salmon painted on the shelter, metal salmon leaping between the two shelters. Adult salmon make their way up the storm drains and baby salmon make their way back down. And, one of the artists said, “if you look carefully into the skylight you can see fish spawning.” Incorporated into the back of the shelter are newspaper clippings, modern and historical maps, and short articles on how to keep water clean. The display is compelling — and not just to people who are bored with waiting for their bus. “It’s fun to drive by,” says Distelhorst, “and see people reading the text rather than sitting with their backs to it.”

## **Finale**

With the project near completion, Greenwood Arts Council members planned a public dedication. They sent out press releases and made media contacts. Specially designed invitations went out to 150 people and to local businesses. Posters were displayed around the neighborhood. The efforts were repaid with strong attendance by residents, business owners, City and Metro officials, artists, community organizations. The City Council president and a Native American storyteller spoke. Several groups received presentations for their efforts to ensure clean water and the return of salmon to Pipers Creek. Souvenir bookmarks were given to all who attended.

## **Ongoing**

“The project didn’t end when it ended,” said Distelhorst. The local library along with local newspapers and newsletters have requested information on the project. Distelhorst has recommended it to teachers as an educational tool.

As for maintenance — “I keep my eye on it,” said Distelhorst. When a window was broken, Metro replaced it. There has been no graffiti on the shelter itself but there has been some on the building adjacent.

As is so often the case with people who complete a project, Distelhorst has taken on another. She has also become a salmon steward at Carkeek Park. When the Secretary of the U.S. Department of the Interior was in the area recently, she said, he stopped by to see the salmon at Pipers Creek.

The Greenwood Arts Council has begun to enlarge its focus to incorporate other local arts organizations and interests, including performing arts. As new people join, the vision grows as well. “You have to focus on your own community,” said Distelhorst. Currently, the Council is compiling a directory of artists so that eventually it can match up artists with businesses then organize an art walk in the business district. Other revitalization ideas raised include art in vacant store fronts, street banners, flower boxes, a “culture kiosk,” and murals.

## **Lessons Learned**

Asked what the Arts Council has learned from doing this project, Distelhorst answered:

“Projects like this really lift community spirit, especially after they’re completed. It’s gratifying to see so many people take time to admire the shelters and comment positively.”

“We learned how helpful it is to talk with other organizations that have done similar projects.”

“The Neighborhood Service Center was invaluable with all kinds of support and assistance and for providing a base and meeting place for the project organizers.”

“It was so valuable to have a conscientious and helpful fiscal agent to do the record keeping and invoicing. The treasurer for the Greenwood Chamber of Commerce was so helpful!”

Next time, said Distelhorst, she would be careful not to underestimate how much money and how many volunteer labor hours were needed. The jurying and planning processes took more time than expected. Next time she would be careful to keep better records of time spent on overall project coordination. Having more people involved in the project’s various stages would have helped, she said. And unforeseen costs — in this case, photocopying and postage for the dedication — need to be budgeted in.

Working on her new project, Distelhorst said she accepts help only if people are willing to make a specific commitment. She was especially eager to have someone dedicated to public relations tasks. "I'm getting better at handing out pieces," she said. "Clear communication with people is essential: I ask 'Can you follow through for X-number of months?' I'm getting better at finding what volunteers are good at, what they *want* to do." From a local neighborhood organization, she got a list of people who had volunteered to write: "I asked one, 'What do you *really* like to do?' and got someone who would take photos. Always ask. Get people to do what they really love to do and then it doesn't just seem like a lot of work."

## **Resources**

### **Greenwood Arts Council**

c/o Greenwood Neighborhood Service Center  
8505 Greenwood Ave.  
684-4096

This community-based, not-for-profit group is dedicated to promoting and encouraging an ongoing partnership between the visual and performing arts and the businesses and residents of Greenwood and Phinney Ridge.

### **Greenwood Neighborhood Service Center**

Department of Neighborhoods  
*Beth Pflug*, Coordinator  
8505 Greenwood Ave.  
(206) 684-4096

The Neighborhood Service Centers located throughout Seattle link City government to Seattle neighborhoods. Center staff facilitate communication between citizens and their government, help community groups network with one another, assist with neighborhood improvement efforts, and offer information and referrals to local human services.

### **Adopt-a-Street**

Seattle Solid Waste Utility  
710 2nd Ave., 505 Dexter Horton Bldg.  
Seattle WA 98104  
(206) 684-5004

The Anti-Graffiti Coordinator can give you information on how your group can adopt a one-mile stretch of street. A group picks up litter and paints out graffiti on its adopted street at least four times a year. (The program provides free garbage bags and litter pickup, and equipment to borrow.) A group that wants more challenging projects on its adopted street can paint trash cans or bus shelter murals, plant flowers or trees, hang banners.

### **Bus Shelter Mural Program**

King County Metro  
821 2nd Ave.  
Seattle WA 98104-1598  
(206) 684-1524

The Program cultivates school-community partnerships that creatively improve the appearance of neighborhood bus shelters and reduce vandalism. Metro provides the panels and paint. For more information, call *Dale Cummings*.

## **Artists' Proposal for the Greenwood Bus Shelter Mural**

**Since long before the first Europeans "settled" the Pacific Northwest, wild salmon have been the regional symbol of natural abundance and environmental stability.**

Today, salmon populations are seriously threatened by our presence here. Because we live on the watersheds which feed the streams so vitally important to the salmon's lifecycle, some of the choices we make in our daily lives literally determine whether the salmon live or die.

**In December 1993, after years of community efforts, a significant number of salmon returned and spawned in Pipers Creek for the first time since 1927.**

The purpose of this installation is both to delight the people of Greenwood and to inspire them to a heightened awareness of the watershed upon which they live and work.

The challenge to the Greenwood community is to **imagine city streets so clean** that the water running off them and filling the storm drains and draining into the creeks would be good enough for salmon to run in. In fact, **what if the salmon could run right up the storm drains, along the gutters, across the sidewalk, and up onto the roof of the bus shelter?**

The west shelter illustrates the history of Greenwood and its relationship to the nearly pristine Pipers Creek watershed of one hundred years ago. The east shelter illustrates the watershed as it exists today and how it is affected by urban development and how the citizens of Greenwood can help take care of it, thereby taking care of their local wild salmon. The shelters are linked together by the wild salmon jumping from west to east; symbolic of their jump from past to present and into the future.

**ARTIST TEAM:**

**Caitlin Evans  
John Wells**

**Christina Kilday  
Todd Matthews**

## **57th Street Underpass Murals**

### **If You Can't Beat 'em ...**

Lise Ward and some of her neighbors were sitting together at someone's house, drinking coffee and talking about the graffiti that kept appearing in the 57th Street underpass nearby. They had spent every weekend in January and February painting out the graffiti. And every week it reappeared. So, said Ward, "we figured, if you can't beat 'em, join 'em." Through the Phinney Ridge Community Council, they applied for a Small and Simple Projects Fund award to install a mural on both walls of the underpass.

By October the mural was done. What had been an ugly tunnel became an attractive passageway — one that has remained virtually free of graffiti well into its second year. Less tangibly but even more importantly, the project in its planning and execution brought together neighborhood organizations, adults, at-risk youth, and children — the neighborhood became that much more of a neighborhood.

### **First Steps**

Ward, who volunteered as project manager, knew that she had organizational skills but no artistic skills. So she did some investigating and "all roads led to Rob Mattson," coordinator for the Ballard Neighborhood Service Center. Mattson recommended Saundra Valencia, a mixed-media artist who directs Street Smart Art. "We were a perfect team," said Ward: "I did the organizing and she coordinated the detail work and artistic work."

Street Smart Art is an organization that not only designs and manages the installation of art, it also gives kids opportunities to provide leadership. For this project, Street Smart artists first developed preliminary designs. Because the underpass is near Woodland Park Zoo, it was decided that the mural's theme would involve animals. Street Smart Art presented a design of "Mexican-style drawings with wild, impressionistic images of animals such as an elephant, giraffe and the kangaroo monkey, set against backgrounds of a blue sky and bright orange sunset."

The public had two months in which to comment on the designs. The designs were published in local newspapers, posted in public gathering spots — "all over," said Ward — and directly circulated to tunnel neighbors. All public comments went to a five-member design review panel. The design panel of local residents included both artists and non-artists. Taking into consideration the wide variety of comments and the subjective nature of design review, the panel addressed only those concerns that came up repeatedly in the written comments. It then approved the design with two recommendations. The final revised design was then submitted to the Phinney Ridge Community Council, the Zoo, and the Seattle Engineering Department for final approval.

The tunnel was the Engineering Department's jurisdiction. Engineering's concerns in general are that murals have non-controversial designs (that is, no political slogans) and use brushed-on exterior latex paint.

Since it would be responsible for maintaining the tunnel, the Department especially wanted to ensure that a clear sealer be applied to the finished mural to help protect against weather and allow easy removal of graffiti. The project waited to apply for a Street Use Permit from Engineering until after receiving notice of award from the Neighborhood Matching Fund.

Ward also coordinated with the Zoo through its community liaison. The Zoo provided general support and also offered to arrange sketching tours for the design artists. Ward, Valencia, and the lead Street Smart artist attended a Zoo administration staff meeting to address design concerns.

Ward arranged for donated paints and materials. “We got a lot of support from businesses,” she said — “people were really generous.” The project collected over 23 gallons of paint plus sealer. Later on, it would be the task of neighbors who had pledged labor to pick up and store the donated materials (including a porta-potty), buy what still remained to be purchased, and handle the day-of-event logistics needed to install the murals.

## **Neighborhood Recruitment**

While the design was being presented for comment, Ward was doorbelling the residential area surrounding the tunnel for support and matching assistance. To organize volunteer labor for the actual painting, Ward divided the day into two-hour shifts, 12 persons per shift (including room for day-of-event walk-ups). She made sure to offer plenty of other ways to volunteer as well. The project’s Neighborhood Matching Fund application included a list of dozens of persons pledging hundreds of hours.

“I’ve been told I’m kind of persuasive,” said Ward. “I believe in my heart that people do want to help — mostly you have to spend the time to figure out what people can and want to do. You need to offer people specific tasks. There was one woman whose entire task was to arrange for, then pick up and deliver, the orange drink. Someone else might want to put in one hour on the design panel.”

Someone had the job of collecting the comment sheets from the 10 locations where the design was posted. Some volunteers sat at the sign-in table for an hour. Someone — and this was essential — was Ward’s gofer on the day of the event. “If *you* believe in the project and have rapport with people, you find that people want to help to whatever extent they can.”

Ward reiterated the need to spend time with people to figure out what they can do. But, she admits, when in the first two hours of doorbelling she’d hit only five or six houses, it seemed like it was taking an agonizingly long time. Then, “just as I was starting to get desperate I hit a condominium that was willing to commit to 12 people for the painting. These people were excited about the project — you could tell that in that building, people talked to each other.”

Finally, all the shifts were filled. The painting would be done by design professionals and apprentices (there were six managing Street Smart artists), area neighbors and their children, and representatives from neighborhood organizations — public and private schools, churches, service groups, youth groups.

## **Four Days, Many Moments**

The installation was divided into prep work on Friday, two-hour-long painting shifts most of Saturday and Sunday, then touch-ups on Monday.

At 3:30 p.m. on Friday, Ward and the Street Smart artists put up street barricades, projected the design onto the walls, and began drawing the outlines of the animals. When the outlining was completed, it became apparent that the change from an 8.5-by-11-inch sketch to an 85-foot wall left some gaps in the design. Around midnight, the team made an executive decision to add a few additional animals and landscape features. The additions would compensate for the gaps but still maintain the integrity of the already-approved design.

On Saturday morning, volunteers set up donated coffee and pastries and taped plastic on the sidewalk and street while the Street Smart artists finished laying out the design. People began to arrive, looking for paintbrushes. The mural project had co-advertised with an exhibit preview at the Zoo that day, and after the preview, around 1:00 p.m., the crowds really began to arrive.

A bagpipe player provided music. He had been recommended to Ward by another neighbor when she was going door-to-door, and when she contacted him he was delighted to come, “kilt and all.” A couple of massage therapists came and brought their table. Several people with art training just showed up.

Ward had arranged for an hour-long press event in the early afternoon. She had sent out handmade invitations — “we invited *everybody*.” City officials and neighborhood leaders spoke, and both a local TV station and newspaper covered the event. Mayor Rice drove through after the mural was completed.

The painting continued through the afternoon until, around 4:00 p.m., all the spots on the wall low enough for kids to reach were filled. Much to her own disappointment, Ward had to call two Girl Scout troops and warn them of the lack of work. Happily, they wanted to come anyway, and were able to participate in the event and enjoy some donated ice cream bars.

Paint began to run low in the afternoon and a volunteer dashed out to buy more (the merchant gave the project a good discount).

Sunday started with more coffee and pastries. As on Saturday, all the people scheduled to paint showed up, but there was less walk-up traffic. The Street Smart artists were able to take more time instructing volunteers on fine-line and shading techniques at adult and ladder levels. Ward smiled: “It was great seeing respectable-looking Phinney Ridge neighbors taking directions from youths in baggy pants.” The public drifted out around 5:00 p.m. and the Street Smart Artists stayed to do some more touching up.

“There were so many moments — great neighborhood moments,” said Ward. “One man I conned into volunteering came Sunday afternoon and painted sky for three hours. He was so proud of his piece of sky. He came back with his wife and showed her his piece of the sky. It’s really all about moments.”

## **An Organizing Tip**

“To keep a project organized,” said Lise Ward, “I use The Binder System.” The Binder System? “I had this black binder I carried everywhere. In it I had sections for the Neighborhood Matching Fund, the Engineering Department, public comments, volunteer labor scheduling, budget, donated items. But the very *first thing* to start in it is your contact list — every person you talk to who’s in any way interested, put down their name and number. I still consult that list. It’s a great system for people operating on a shoestring when you don’t have the luxury of an office or even a filing cabinet.”

## **Graffiti**

“The project,” said Ward, “was an education for me. Before, I knew painting out graffiti

Ward believes that the only effective response to graffiti involves three steps cycling together: (1) prosecution and restitution, (2) painting out, and (3) an arts program as an alternative activity. Participation in art can offer an alternative to youth who are contemplating tagging or who have just completed their community service hours after being caught. Taggers tend to be young men between the ages of 12 and 20. Some live in Phinney, she said: “these are middle-class kids with after-school jobs who have \$200 a month to spend on spray cans. You have to take that energy and guide it into positive activity. You have to provide legal venues. And you have to establish rapport with youth.” If the art done by the youth working with Street Smart Art is any indication, ex-taggers are capable of creating beautiful and useful murals that are socially enriching.

## **Finishing Up**

On the day after the mural was painted, using the names and addresses from the sign-in sheet, Ward sent approximately 200 thank-you postcards to the people who had participated. She used the pre-stamped postcards that the Post Office sells for the price of the postage. On one side she pasted a color-Xeroxed snapshot of the mural. On the other side she hand wrote her thanks (and included a small plug for Street Smart Art). From those 200 cards, a handful of people called Ward to offer their services on any future projects. Those volunteers made a good beginning for a database of neighborhood volunteers.

## **Next Time**

Asked what she would do differently next time, Ward said that the two big things would be to provide sufficient child-height painting and to anticipate how much garbage a mural generates.

She suggested getting kids in to paint early on, during a one-day installation, or on the first day only of a two-day installation. As well, project organizers could make panels or canvas boards available for kids in case the walls became fully painted.

As for the garbage — well, even the best organizer can forget something. Ward said she hadn't even thought about it until the paint tarps, drop cloths, and paint cans began piling up in her carport. Fortunately, a neighbor let her borrow his large pickup truck to make a trip to the transfer station. She also returned the leftover paint to the hazardous waste disposal facility there.

Ward is optimistic. "Often you need a catalyst in a neighborhood. But once the project gets going, it just snowballs. You may feel like you're going out on a limb. But you get a few commitments and then other folks think, 'Well, I'd better do it too.'"

"I got to know a lot of people," said Ward of the time she spent organizing the project, "and even if I don't remember their names, we see each other on the street and wave."

## **Resources**

### **57th Street Underpass Murals**

*Lise Ward*, project organizer  
(206) 789-2849

### **Street Smart Art**

*Saundra Valencia*, Director  
(206) 784-2974

Street Smart Art works to promote legal expression of art as a graffiti prevention strategy.

### **Anti-Graffiti Program**

Seattle Solid Waste Utility  
*Denise Andrews*, Anti-Graffiti Coordinator  
710 2nd Ave., 505 Dexter Horton Bldg.  
Seattle WA 98104

The Anti-Graffiti Program coordinates groups of volunteers who paint out graffiti on private property. Call to volunteer to join an existing group or find out how to start your own group. To get a do-it-yourself information packet, call the Anti-Graffiti Information Line at (206) 684-5004 and leave a message. The program is able to provide technical expertise in painting out graffiti. It also offers free exterior latex paint recycled from the household hazardous waste collection program — gray, white, and beige only. To request free paint, call (206) 386-4093 and leave a message.

### **Graffiti and Litter Matching Fund Program**

Seattle Solid Waste Utility  
710 2nd Ave., 505 Dexter Horton Bldg.  
Seattle WA 98104

To fund a litter or graffiti cleanup project prior to painting a mural in a business district (this program does not fund murals, per se), your community group can apply for up to \$10,000 to clean up litter and graffiti in business districts. The requested award must be matched with cash, supplies, or in-kind services and labor. Call the Anti-Graffiti Information Line at (206) 684-5004 and leave a message.

### **Philadelphia Anti-Graffiti Network**

*Raymond Brooks*, Deputy Director of Projects  
1220 Sansom St., 3rd flr.  
Philadelphia PA 19107

(215) 686-1550 The Philadelphia Anti-Graffiti Network was created in 1984 to spearhead the City's campaign against the graffiti that was threatening economic development and hurting citizen morale. The program enlists professional artists to instruct talented graffiti artists and works in cooperation with police, courts, and City Council. The program has recruited thousands of community volunteers and many

corporate sponsors. Often in conjunction with cleanup projects, the program has created well over 1,000 murals.

See also SPARC in the Resources section.

## **Belltown P-Patch**

### **A Little Bit of Green Space in the Heart of the City**

Dozens of P-Patch community gardens exist in neighborhoods throughout Seattle. P-Patch advocates are not shy in their claims: the gardens, they say, cultivate friendships, strengthen neighborhoods, increase self-reliance, provide public open space, foster environmental awareness, relieve hunger, improve nutrition, and create recreational and therapeutic opportunities. But those claims seem positively modest compared to what the Friends of a Belltown P-Patch set out to do and what they have, with creativity and years of persistence, managed to accomplish.

The very idea of having a P-Patch garden in the Denny Regrade is audacious. The Regrade is Seattle's most profitable development corridor and fastest growing neighborhood. The P-Patch site is one-eighth of a city block highly desirable to the businesses surrounding it. It's not that the surrounding businesses didn't want it: they did. But the Friends of a Belltown P-Patch wanted it even more and were willing to work long and hard enough to get it.

### **Acquiring the Land**

The Belltown P-Patch started out as an empty lot. The Friends of a Belltown P-Patch started out as five people who lived nearby. Transients used the lot as an illegal camping spot, but these five neighbors imagined a garden. "We were," said project spokesperson Eulah Sheffield, "a bunch of wild-eyed dreamers." Where others saw a weedy lot littered with broken glass, needles, and garbage, they saw a place where flowers and vegetables could grow. They saw a space that could be open and green in the midst of tall buildings and concrete. They saw, moreover, a focal point for the neighborhood, a place where neighbors could gather. It would be a place that neighbors would take care of because it belonged to them. Because of it, neighbors would come to know one another better and the neighborhood would become a safer place.

The Friends of a Belltown P-Patch began to garner support and to campaign for the lot's purchase by the Open Space Opportunity Fund — and, all the while, kept on dreaming. The Fund had \$4.5 million, meaning that only nine or ten purchases would be made out of 112 nominations. "It took a year and a half of lobbying," Sheffield said. "We did a lot of lobbying. We showed up for a lot of bureaucratic meetings. I did a lot of speaking — before City Council, the Open Space people, others. We're not lawyers and bankers, we're just normal people," said Sheffield. "It's persistence that makes the difference."

"With that many nominations, it was important to do something to stand out," she said. "We used some unusual methods. Wendy had this bee hat that I would wear when I was speaking: it was a lady's pillbox hat shaped like a bee, black and yellow with bouncing antenna. And we would chalk the sidewalks before meetings so that people going into the building had to walk across sidewalks chalked with 'Belltown P-Patch.'"

The group's lobbying generated publicity. The attorney for a developer who was building adjacent to the site remembered reading something about the group. Knowing that the City would require some mitigation in return for the planned development, the developer's attorney contacted the Friends of a Belltown P-Patch. They, along with Tim Hatley and the neighborhood community council, negotiated with the developer: in the end, the developer contributed \$30,000 to the P-Patch. At that point, it was all still speculative since no one knew if the land would be purchased.

But in 1993 the group's creatively unconventional lobbying paid off: Seattle's Open Space Program, with additional money from King County's Open Space Program, bought four-fifths of the lot for \$495,000. Sheffield said, "We charmed them into it, someone told me afterwards."

### **Creating a Garden on the Land**



The group was at no loss for how to proceed. For one thing, they had been designing the garden long before the land for it was purchased. “We worked ahead,” said Sheffield. “There was a lot of positive thinking.”

With the \$30,000 in cash and nearly \$18,000 in donated time and services, the group successfully applied for \$44,566 from the Neighborhood Matching Fund to construct the garden. Behind the group was the support of the local community council, the neighborhood’s crime prevention council, and local businesses and agencies. Also, more than 40 people were on the waiting list to get a plot in the garden-to-be.

The project never lost sight of its larger purpose of becoming a place of ongoing neighborhood interaction. And as a garden-cum-park, it would be maintained by the community itself as well as by the P-Patch program. This broad ownership answered many people’s misgivings that the garden would incur the costs and the problems of an unsupervised park. The Department of Parks and Recreation supported the project precisely because the project was not dependent on maintenance funds which the Department did not have.

The group was careful to spend the award money only on those things that could not be donated. One use of the money was to remove the litter-saturated dirt and bring in new soil two feet deep — although even here the group managed to get some of the soil donated. Still rich in volunteer hours, the group is trying to reserve some of its cash for future maintenance.

The Belltown P-Patch is a remarkable project. It is the most urban of Seattle’s community gardens. To create it required enough community effort to create seven gardens elsewhere. And the final product is, as Sheffield understated it, “more elaborate than most.” For one thing, the Belltown P-Patch is full of artwork.

## **Art in the Garden**

The garden’s art comes in different forms. Because the land was on a hillside, a high retaining wall was built and a guard rail across the top of it was needed to satisfy safety requirements. The concrete retaining wall is curved to add beauty to utility; it contains several mosaics, with room for others. The metal railing on the garden’s north and west sides depicts modernistic looking vegetables growing. Within a high arched entry way are a pair of steel gates, created by a different artist, using traditional blacksmithing techniques. The rock walls that form the garden’s raised beds serve the additional function of making it clear where people can walk — an important function in a P-Patch that is as much a park as a garden. Local artist Buster Simpson has promised to create a sculpture for the P-Patch whenever the P-Patch is ready for it, which will be as soon as gardeners have prepared an adequate site.

Among the other committees, an Art Review Committee was set up to review and approve art for the garden and, later, an Art Committee was set up to coordinate its installation.

In initially planning the garden, “we knew we wanted to use Belltown artists,” said Sheffield. Because Belltown is a pretty small neighborhood, artists (and everyone else in the community) tend to know one another and one another’s work. Louie Raffloer, a Belltown blacksmith whose shop is in the neighborhood, immediately came to mind to create the garden gates. In the neighborhood, everyone was familiar with a gate that he had created, metal with garden tools welded onto it. The job did have to go out to bid, but Raffloer agreed to create the gate for “the cost of materials and what turned out to be about a dollar an hour.” The steel gate took approximately 200 hours to create. Unlike the earlier gate, the P-Patch garden gate incorporates garden tools made entirely by hand by the artist. It is easily worth ten times what the group paid for it. A labor of love, it is constructed with a craftsmanship that only another blacksmith could begin to appreciate, but with a beauty and whimsy that no one could fail to enjoy.

Unlike the gate, the railing was needed immediately and went out to bid with an urgent deadline. The gardeners found that for the same price as they could have a plain and basic guard railing, they could contract with neighbors Kevin Spitzer and Jonathan Barnett to build a work of art — given that the artists were willing to donate twice as much time as they were paid for.

Wilbur Hathaway headed up the garden mosaic projects while Shanty Slader did research and coordinated donations. Anyone in the group who was interested got together and sketched out designs. Then they researched how to make mosaics: they went to the library but more importantly, said Hathaway, “for months we told everyone about it — and people gave us leads, told us stories, gave us tips.” Hearing of other mosaics around Seattle, they took field trips to see what others had done. “We plagiarized the good

ideas we saw and put our own spin on it.” To get materials, the group put an ad in the *Regrade Dispatch* asking for donated tile and marble, and the materials poured in.

“There’s a lot to know,” said Hathaway: about grouts, adhesive, the effect of weather conditions, interior vs. exterior materials, colors, prices. A professional mosaicist came and showed them how to install the mosaics. The members of the group who initially learned have taught others who in turn will teach still others.

A note to community groups working with timelines and with artists: Remember that more goes into a process than a non-practitioner understands. Be clear with project deadlines and other expectations. Verify that a deadline is realistic before you set it.

## **The Next Phase**

Belltown’s P-Patch is an ongoing and expanding project. More mosaics will be installed as people have time. The group is currently constructing a tool shed. Like everything else in the Belltown P-Patch, it will combine utility with beauty and whimsy, and be topped by a bell once used at an old school.

In the course of their organizing, project participants found out that one of the streets bordering the garden (Vine St., appropriately enough) is zoned as a “Green Street (Type 1)” — meaning, it can be closed to cars and landscaped. A design class at the University of Washington has taken it on as a design competition project. That design, in turn, will give more weight to the prospective project. “That’s what we did all along,” said Sheffield, “have everything in place. That way, the City or other backers can look and see that everything is in place and ready to go — the design is completed, the maintenance is arranged for. Projects like that are more attractive to funders.”

## **Celebration**

When the P-Patch opened, the group held a ground-breaking ceremony and commemorative program to celebrate and to thank everyone who helped make it happen. One group member who owns a costume shop made its stock available to people for the parade that wound through the neighborhood. There was music from two bands, dancers, and a blessing ceremony. Gardeners led guided tours of the garden. A neighboring social service agency opened one of its kitchens and provided several cook’s helpers; local restaurants donated supplies: with that kind of community support, the Belltown P-Patch was able to serve enough food to feed all 400 of the people who attended the celebration.

## **Advice**

Sheffield’s foremost advice is: “Have faith and just keep going.”

Second: “Be as organized as possible.” The group may have been full of wild-eyed dreamers but they also made sure that they were ready whenever any opportunity came along — and, as well, they went far toward creating those opportunities. They lobbied long and hard and effectively to get the land purchased. They used a variety of tactics, employing humor and art. It was the publicity they generated that brought them to the attention of a developer who was seeking avenues of mitigation. What might have been a relationship marked by mistrust and adversarial cross-purposes turned out to be one of mutual benefit and community building.

“Don’t burn people out,” said Sheffield. Especially in a long ongoing project like this one, people burn out and leave (and, given enough time, may return). But ideally, watch for burn-out and organize to avoid it.

And finally: “Be devoted.” Projects are usually more work than anyone imagined. If people are going to stay involved with it, the project has got to be important to them. “For everyone involved with the Belltown P-Patch, it was really important to have that little bit of green space in the neighborhood — there’s so little green in the Regrade. People gave huge amounts of their time and energy.”

That devotion paid off — paid off for the gardeners, for the surrounding neighborhood, and for Seattle as a whole, both now and in the future. “As the city grows, the idea of community-maintained parks will grow more important,” said Sheffield. “And this P-Patch will grow more important as the area grows up around it.”

## Resources

### **Belltown P-Patch**

*Myke Woodwell*, project manager  
2520 Elliott Ave.  
Seattle WA 98101  
(206) 441-7702

*Wilbur Hathaway*, project organizer  
(206) 975-7382

### **P-Patch Program**

#### **Seattle Department of Housing and Human Services**

618 2nd Ave.  
Seattle WA 98104  
(206) 684-0264

The P-Patch community gardening Program Manager, *Barbara Donnette*, can give you information and encouragement. The program updates its information and materials resource list each year and has a quarterly newsletter. Call for information or to get an application to garden your own P-Patch.

## Fremont Solstice Parade

### **A Different Kind of Parade**

Summer solstice, the longest day of the year, marks the beginning of summertime. And in Fremont, the community marks the event with its own Solstice Parade — a parade that insists on being creative and grassroots, people-powered and human-scale. It allows no printed words, no motor-powered vehicles (except wheelchairs), and no animals. The parade also distinguishes itself by using recycled materials. Maque Davis, Fremont Arts Council president, described the parade as an environmental project, adding, “We always applaud the person who can use the most trash to make a thing of beauty for the parade.”

Barbara Luecke, one of the Solstice Parade’s co-founders, described the Solstice Parade as “an art celebration of life” — with it, she said, “people who may not feel they’re artists can get in touch with their creative side and also work with professional artists to gain skills and bring their vision to life.”

Luecke is referring to the Workshop that goes on before the parade. “The Workshop is at the heart of the experience.”

### **Workshop**

The Workshop is where people can come to make their costumes and floats. It involves specialized workshops at which people can, for example, learn to make leather masks or work with papier-mâché. (Currently, only the artists who teach specialized workshops are paid while the rest donate their time. Luecke hopes that all the artists someday will be able to be paid.)

The Workshop is also a place where people come to use tools and work with others. It is equipped with sewing machines, glue guns, hammers, wire and cable cutters, and some materials. People can work in company and even join others to create an ensemble around a theme of their choosing. (This is all optional, of course — people can make their costumes and floats at home and just show up on the day of the parade.) The Workshop, most essentially, is a place where people help each other, hear stories, have fun. “The process — people using their hands and working toward a common goal — creates a strong sense of community,” said Luecke. “People seems to be hungry for that.”

The Workshop begins six weeks before the parade, a few evenings a week and Saturday afternoons. It is open more hours as the date approaches. Luecke describes it as an “open, non-competitive, safe environment where people help each other.”

### **Scattered Seeds**

Luecke explained that the idea was borrowed from Santa Barbara, where the solstice parade, which initially began as three friends celebrating their birthdays, has grown to have 80,000 people turn out each year to

watch it. When she and the Fremont parade's other co-founder, Peter Toms, moved from Santa Barbara to Seattle in 1988, said Luecke, it was just a matter of "taking the seeds and scattering them up here."

How? By scouting the neighborhood and pitching the idea. They did some community outreach, made some presentations. One organization Luecke presented her ideas to was the Fremont Arts Council where there is now a strong core of people who work with the parade. Luecke worked with the long-standing Fremont Street Fair, helping organize it. Now each year the Solstice Parade kicks off the Fremont Street Fair weekend.

Building space needed to be donated and materials gathered: "we needed materials more than money, at first," said Luecke — fabric, carpet rolls, foam products, a lot of unusual materials, even old car and boat trailers — "we snagged them before they went into landfill." That first year, 1989, the parade came together largely by word-of-mouth. In subsequent years, the parade has put notices in the paper — "when we have the money."

Maque Davis credits the parade with pulling together the Fremont community, its people and organizations. "The parade invested us in the community," he said, "and the community invested themselves back in us." Although the parade guideline of no words translates in practice to having no corporate sponsors, the businesses in Fremont, said Davis, have seen how well art promotes business.

## **Neighborhood Matching Fund**

The story of Fremont's Solstice Parade is one of rallying a community's resources with virtually no "outside help." Artists and organizers donated their time and worked with others to donate Workshop space and materials. However, in 1993 the Fremont Arts Council began looking for a space that could be a permanent home in which to hold meetings and classes — and in which to hold the Solstice Parade's workshop. The former powerhouse at B. F. Day Elementary School potentially offered a place not only for a community art center but also for a work and meeting space for all of Fremont's neighborhood organizations. To restore the then-unusable building, the Arts Council could call on members who could supply plumbing, painting, carpentry, and electrical skills. But the unused powerhouse was full of asbestos that had to be removed before any other work could take place. The Fremont Arts Council applied to the Small and Simple Projects Fund for money to hire an asbestos removal specialist — one of the very few conceivable things that this community could not supply out of its own volunteer resources.

## **Recommendations**

What advice would Luecke give a neighborhood group wanting to start its own parade? "Just jump in with both feet," she said immediately. "Put the call out and they will come. Don't be afraid to do it."

Gear it to the personality of your neighborhood, the skills and materials around you.

Figure out how to generate income. Fremont's Solstice Parade raises some money from selling parade-related products: "T-shirts, cards, doo-dads." A \$10 fee is charged for use of the Workshop, its space and tools.

Use print to get the word out. The Solstice Parade organizers get notices in the local and citywide newspapers. When possible, they offer a dinner to donors (keeping the donation amount fairly small) and, after the parade, when there's enough money, place thank-you notices in the papers. Flyers get distributed to local businesses and meeting places. By now, the parade had built a mailing list of 1,000.

"You need someone to oversee cleanup," said Luecke. "And someone to oversee the whole process, beginning to end. You need people who enjoy working together."

Finally, remember that a good parade includes more than one kind of creative expression. The Solstice Parade is not only visually exciting, with floats depicting anything from a giant troll to a coral reef to ancient Egypt. It is also audibly exciting. The parade always features "a lot of percussion bands because," Luecke explained, "music is especially vital — it gets people moving, you can hear it a long way away. We'd like to get people dancing in the streets."

## **The Future**

Although the organizers have not focused on expanding, the number grows each year. Currently, about 600 people march in the parade, and about 20,000 watch — nowhere near Santa Barbara's 80,000 watchers but Luecke is confident "there will be that many here eventually." In its eighth year, the parade still hasn't quite taken on a life of its own apart from the efforts of the founders and the Fremont Arts Council. Barbara Luecke looks forward to the time when it will: "Someday, I'd like to be able to *watch* the parade."

## Resources

*Barbara Luecke*, co-founder of the Solstice Parade  
Fremont Arts Council  
3940 Fremont Ave. N  
Seattle WA 98103  
(206) 632-0350

*Peter Toms*, co-founder of the Solstice Parade  
912 NW 67th St.  
Seattle WA 98117  
(206) 783-3214

*Maque Davis*, President and go-to person  
Fremont Arts Council  
3940 Fremont Ave. N  
Seattle WA 98103  
(206) 547-7440

## Cleveland Community Arts Foundry — Among Many Other Projects ...

### A Foundry

A foundry was built at Cleveland High School in the early sixties but closed after a few years due to lack of support and funding. By 1993, nearly three decades had passed since any metal had been melted and poured into molds there. That was the year that Cleveland joined forces with the SouthEast Seattle Arts Council (SESAC) to apply to the Neighborhood Matching Fund to renovate and operate the foundry. Besides the casting facility, the foundry proposal included a metal fabrication and assembly area, a complete jewelry manufacturing studio, and two large clay working studios outfitted with throwing wheels and kilns. Some equipment still worked, some could be obtained from the School District's surplus storage, and some would need to be built.

Even more ambitious than the foundry itself, was what Cleveland and the Arts Council proposed to do with it:

- Increase student enrollment and community involvement.

- Establish a sculpture garden at the school and place sculpture at other community sites. (Sites throughout the community had already been identified through another revitalization project; the school and Council planned to work with community groups to identify other sites as well.)

- Structure an arts curriculum around the foundry, incorporating both the humanities program and the business education program. These courses would target students who were at-risk, showed exceptional art talent, or both.

- Showcase sculpture and jewelry created at Cleveland at the gallery located at the school, operated and staffed by Cleveland's Art Club with help from the business education program and the Arts Council.

- Organize two gallery shows and one auction each year.

- Organize summer and after-school classes through an existing accreditation program for community members and students.

The foundry would offer a casting facility open to all community artists and arts organizations, metal arts classes to the community, and career alternatives to students. Gallery shows and auction sales, casting fees, and class tuition would raise revenue to ensure the project's financial feasibility. The project would, in short, bring recognition and revenue to Cleveland and to the Southeast Seattle community.

## **SouthEast Seattle Arts Council**

The foundry project fit perfectly with the mission of the SouthEast Seattle Arts Council. The Council was formed in 1990 to provide more art in schools and community, and to use that art as a community development tool. The Council proposed to revitalize Southeast Seattle by marshaling its strengths — strong residential communities, a strong network of community and business organizations, and an outstandingly rich cultural diversity — against the urban decay that marked much of the area. It set these goals:

Increase public appreciation for, understanding of, and participation in the arts.

Encourage cultural recognition in arts leadership, programming, and audiences.

Support the efforts of community groups through arts facility development.

Expand arts programs, classes, and residencies in Southeast schools.

Provide opportunities for low- to moderate-income artists.

Increase public art in Southeast Seattle neighborhoods.

The Cleveland Foundry project promised to meet all of those objectives.

## **Foundry Accomplishments**

At the time of this writing, the foundry does not yet offer evening classes, but it is utilized by students, has created many jobs in the community, and generates income. Jerri Plumridge of SouthEast Seattle Arts Council cited several community art projects. One such project was a part of Graham Hill Elementary's playground renovation in which students made imprints on tiles which were then cast in bronze and aluminum by Cleveland students. Another was the memorial sponsored by HomeSight for Seattle Police officer Antonio Terry, using bronze leaves scattered in the sidewalk.

Less tangible products of the foundry are the sense of ownership and pride students gain by learning and working there and getting in on the design phase of public art. Jeff Booth, foundry manager, saw the foundry as being of especial value for at-risk youth, as an alternative to gang activities: "If you get a kid charged up with art and they have a torch or paintbrush in their hand, they don't have room to hold a gun."

## **One Among Many**

The foundry at Cleveland High School, as impressive as it is, is just one part of the larger and equally impressive history of the SouthEast Seattle Arts Council.

The Council's first project was a sculpture in cast bronze and glass by Martin Oliver, chosen by the Genesee Merchants Association for Columbia Park. It was co-sponsored by King County and the Department of Neighborhoods and later accepted by the Seattle Arts Commission.

For its second project, the Council chose a project that could be easily accomplished but would have a big impact: murals on bus shelters and trash cans. The Council was the first group to use Metro's shelter painting program to paint all the shelters in an area — 40 in all, five at a time. (Five is a manageable number, and just the right size for a Small and Simple Projects Fund award.) Some were painted by students, some by senior groups, and some by artists on their own. For those to be done by students, the Council sent letters to local schools offering to provide an artist in each school. The school, in turn, could choose a theme for its mural which could be incorporated into the curriculum. Some schools used the opportunity to create an entire curriculum while other schools simply painted their mural and left it at that. Metro and the Council provided drop cloths, brushes, and buckets for artists without supplies. The murals have proven remarkably successful in preventing graffiti.

The Council received another Small and Simple Projects Fund award to work with bus shelters, but this time to create not only murals on the wood panels but photographic transparencies laminated in the glass windows. The art has reduced window breakage 25 percent in the area (system-wide, window replacement costs Metro \$200,000 a year). For three of the five shelters, artists worked closely with historians from the Rainier Valley Historical Society, along with Metro and four local community councils. The murals and the designs on glass showcased Southeast Seattle pioneers and civil leaders along with other contributors to local history. In this way, the art provided an even stronger message of community investment and pride.

Next, SouthEast Seattle Arts Council organized the Rainier Beach Library mural (the first mural on a Seattle Library building). The larger project included a cleanup done by the Chamber of Commerce and other concerned groups. After that mural came the Columbia City Murals, and then the Holly Park Community Mural, for which six Cleveland High school students worked with a professional artist to create a mural that was then installed on an exterior wall of a Holly Park building (leased from the owner for \$1 a year). Besides the mural, entitled *U.S.A. — A Country of Multicultures*, the project also included a cleanup.

The Arts Council's latest project, recently funded by the Neighborhood Matching Fund's Semi-Annual Fund for larger projects, is a cultural arts center. When completed, the center will be the first performing arts facility in Southeast Seattle.

## **Secrets of Success**

The SouthEast Seattle Arts Council started out small, issuing a Call to Artists and residents to come join them and posing the questions, to themselves and later to the larger community: What do you want? "We held a series of community meetings," said Plumridge: "15 came to the first meeting and more came each time after."

Asked if there was one piece of advice she would give neighbors interested in starting their own arts council, Plumridge said, "Make sure you get a solid bunch of volunteers who are representative of the community."

Asked what else she thought the group has done right over the years, Plumridge described how, whenever they hired an artist to work with students in one of the schools, they were always careful to have a volunteer SESAC artist there as well. "The volunteer artist provides consistency," she said, "and acts as advocate both for students and for the paid artist."

On the subject of competitions, she said, "It's really important to know what you want from the artist and communicate that value. Make sure your jury includes local residents and members of the business community."

Public art brings up the old adage that you can't please all of the people all of the time. "There will always be some who don't like a project," said Plumridge. "But if people have a voice and feel that their concerns have been heard, once a project is done, as long as it's quality art and visually exciting, people will accept it and grow to like it." Opposition to a project may seem insurmountable at first, warned Plumridge. "But if you give people a voice, if you really hear them, they can live with it."

## **Resources**

### **SouthEast Seattle Arts Council (SESAC)**

*Jerri Plumridge*, contact person  
3405 S Alaska St.  
Seattle WA 98118  
(206) 723-7333

### **Cleveland High School Foundry**

*Marta Olson Bernstein*, Foundry Manager and  
art teacher  
(206) 764-1827

### **Bus Shelter Mural Program**

King County Metro  
821 2nd Ave.  
Seattle WA 98104-1598  
(206) 684-1524

The Program cultivates school-community partnerships that creatively improve the appearance of neighborhood bus shelters and reduce vandalism. Metro provides the panels and paint. For more information, call *Dale Cummings*.

## **Eastlake Gateway Park and Sculpture**

### **Planning for the Future**

Eastlake, with the I-5 freeway on one side and Lake Union on the other, is five blocks wide and one lake long. Its 3,500 residents are diverse, its business community strong, its character distinctly urban. In the first three years of the 1990s, community members used the Neighborhood Matching Fund to create “Eastlake Tomorrow,” a comprehensive community plan that identified six projects to help preserve and enhance Eastlake’s identity. At that time, Eastlake saw some important new construction and redevelopment, especially of the old steam plant at the neighborhood’s south end. By 1993, public involvement had gained a great deal of momentum — but, community organizers realized, that momentum could not be sustained indefinitely once those major construction and redevelopment projects were completed. So, while there was still momentum to be used, the Eastlake Community Council moved. Spearheaded by Eastlake resident and Council board member Joy Huber, the Eastlake Community Council applied to the Neighborhood Matching Fund to create a small “gateway” park with a sculpture at the neighborhood’s south end.

That sculpture and park, the Council proposed, would help create community identity in several ways. Launching the project would require neighbors, businesses, and local government to work together and, in doing so, to grow stronger. Once completed, the sculpture would be an object of pride for residents. It would both mark and enhance Eastlake’s unique character. The project would also serve to increase pedestrian and vehicular safety at a dangerous corner, increase public access to the waterfront, keep that bit of land as open space, clean up and re-vegetate shoreline habitat — and, of course, create an art treasure for all of Seattle. To match its request for \$43,419, Eastlake committed to \$264,289 in donated goods, services, and cash.

### **Adopting the Baby**

A tremendous amount of work had already gone into the Gateway Park project by the time the Eastlake Community Council heard that their application to the Neighborhood Matching Fund had been successful. Consequently, no boardmember felt able to commit the time and energy needed to take charge of the sculpture part of the project. The community sponsors all stood firm in their commitment to the project but when it was time for a Council member or members to take on the sculpture project as their baby, no one came forward. Finally, Judy Rhodes agreed to take it on with the provision that a second person handle the paperwork — finalizing the proposal, handling the contract with the City and with the artist — and that’s where Cheryl Trivison came in on the project.

Trivison was a natural for the job: “I’ve worked with public and private agencies so it didn’t overwhelm me,” she said. While Rhodes interacted with the jury and artists, Trivison interacted with the Department of Neighborhoods, Seattle Arts Commission, and the corporate sponsors, keeping the process running. Two was the right number to manage the project, Trivison said, even though it was a huge amount of work: “We had be on the on the phone all the time with each other and with David Huber,” then president of the Eastlake Community Council. “We gave the Council board monthly progress reports on the project.”

### **Call for Artists and Jury Formation**

The two-page Call to Artists stipulated what artists could submit to the competition and when it was due. A direct mailing cost more than the project could spare, so the Call went out to artists’ magazines nationwide.



(Note: Artists' magazines all have classified sections in back.) The response was good: about 35 artists or artist teams responded with slides and statements of interest.

Rhodes organized a jury of project and community people: it included artists, an architect, and a landscape architect. The jury chose three finalists. Each finalist received a \$500 honorarium for submitting a completed proposal. The proposals were then presented to the community for a week. Community members were asked for comments but not asked to vote. Taking the comments into consideration, the jury then recommended the winning proposal. The Eastlake Community Council board made the formal final acceptance.

## **A Misstep and Starting Over Again**

The Call to Artists, in its explanation of submission requirements, specified that, for the finalists, "Format is open but proposals must be able to be displayed on a wall or easel." A maximum size was also specified. These criteria ensured that the final proposals could be displayed in the community.

One of the three finalists asked about submitting a model. "We said, 'Sure,'" recalled Trivison. As it turned out, that project was chosen as the winner. But one of the other artists cried foul, pointing out that the requirements had specified boards. He threatened legal action.

At that point Trivison called the Seattle Arts Commission for advice. "We all tried hard to think of some way to salvage the work we had put into the project," she said, "but in the end we just had to start the whole process over again."

The second time, they kept the same format but were more *specific* about requirements: models were okay. They sent the Call to all the artists who had previously responded. In addition, the Arts Commission sent the Call out to its mailing list of about 350 artists. The downside was that by then there was only enough money to offer finalists honorariums half as big as before. The good part was that this second Call reached more artists and prompted more responses.

The project had planned to keep the same jury but when one person raised objections, the project assembled a new jury. The new jury did not know the identity of the previous finalists. Of the three previous finalists, two resubmitted their proposals but neither were finalists the second time.

A meeting, billed as a chance to "come and discuss Eastlake's art," was held at a local bakery. The three new finalists were able to chat with the people who showed up. "It helped the artists," said Trivison, "and gave community members an opportunity to have their say." As before, the three finalists' proposals were displayed for a week where community members could see them. The building owner who had agreed to display them in his lobby that week kept it open late one evening and on a Saturday.

## **Outcome**

"Once the second call went out," Trivison reported, "there wasn't a single glitch." The jury recommended Thomas A. Lindsey's sculpture *Shear Draft* and the Eastlake Community Council board approved the recommendation. And at that point, said Trivison, "the artist himself took charge of the project. Which might not always happen." He acquired the necessary permits from DCLU (Department of Construction and Land Use) and from the Landmarks Preservation Board. The budget was running low, so the artist raised additional money: he asked neighborhood businesses for donations, he contacted all the initial sponsors. Lake Union Dry Dock alone donated about \$10,000. "This is unique for public art," said Trivison: "For an investment of \$42,000 from the Neighborhood Matching Fund, the City got a sculpture valued at nearly \$200,000. The community feels the effect."

## **Celebrate!**

By the time the end was in sight, project organizers were feeling like they'd been down a very long road. But they knew how important it would be to hold a community celebration, and experience proved them right. In recognition of the celebration's importance, the Eastlake Community Council authorized an expenditure of \$400 — a lot of money for the Council. In the end however, \$1,000 and donated goods came in from the community, and the Council ended up spending only \$4.

A date was set for a celebration on the site. (The sculpture, as it turned out, was installed only four days before the date.) It was advertised by means of posters, fliers, and the Eastlake Community Council newsletter. (Each time the newsletter is printed, about 25 people divide up the neighborhood and hand-deliver it to all 3,500 Eastlake residents and businesses.)

The celebration served to announce the gateway sculpture and to publicly recognize the work of the Council and the sponsoring businesses. It was a way to say thank you. “You need to thank people,” Trivison said: “in person, in writing by letter, and in print, in newspapers.” The celebration served another purpose as well: When neighbors who had not previously worked with the project attended the celebration, it gave them some sense of involvement and ownership. “If anyone does *anything*, you *have* to do a celebration,” insisted Trivison — “no matter *how* sick you are of a project. It was healthy for us and for the community.”

A plaque was placed near the sculpture, giving credit where credit was due. In terms of community building, said Trivison, “that plaque turned out to be very important.”

## Teamwork and Tenacity

Reflecting on how much work was involved, Trivison said “I don’t know how any one person could have done this.” What does a project organizer need to be successful? Trivison didn’t hesitate in her answer: “Tenacity.”

“Make sure it’s a community project,” she advised anyone who is thinking about doing a project. And she warned: “Getting the community involved is a major job in itself.”

Help from the Seattle Arts Commission, Trivison said, was essential. The Commission provided them with a contract which the Eastlake project then tailored to its own situation. “Our contract spells out everything,” she said, “including the plaque and ongoing maintenance — everything the Eastlake Community Council needed to have, everything the artist needed to have.” Keeping it to a simple minimum, the contract still ran to 12 pages. Trivison recalled the extensive advice and support from both the Department of Neighborhoods and the Seattle Arts Commission: “They had a lot of common sense, experience, and resources to offer. Anyone doing a project like this needs that kind of professional backup.”

## The Spin-off

“The spin-off for me,” said Trivison, “was that I came in contact with all these people throughout the community in such an affirmative way.” Community members have responded positively to the sculpture: “People are proud of it — and that their Community Council did it. And it was a good experience for the Council — normally, we do so much planning and produce so little that’s tangible.” As a result of the project, Trivison said, “we made friends with the City. Now they realize we can do things like this. And we realize it too.”

Trivison is now serving in the role of Community Council president. She pointed out that *Shear Draft* is the first major public artwork in Eastlake. Plans are already underway to do another gateway project at the north end of the neighborhood. “This experience enabled me to gain an awareness of what a community’s involvement could be,” said Trivison. “It’s empowering.”

## Resources

*Cheryl Trivison*, President  
Eastlake Community Council  
2335 Eastlake Ave. E  
Seattle WA 98102  
(206) 325-8410

*Barbara Goldstein*, Program Manager  
Seattle Arts Commission  
221 1st Ave. W, Suite 100  
Seattle WA 98119-4223  
(206) 684-7171

## Insurance and Maintenance for Public Art

With a public sculpture, insurance is an issue, in case the artwork is damaged and even more so in case, for instance, someone climbing on the artwork is hurt. Because *Shear Draft* is on private land, the Seattle Arts Commission could not take over the maintenance and insurance. For the Eastlake Community Council to insure the sculpture was not an option — even if its insurance company had been willing to insure the piece (the company refused), the cost would have been over \$1,000 annually. Fortunately, the company that owns the sculpture site was able to include it in their insurance at no additional cost.

Maintenance is also a crucial issue for any public art project. Ideally, as with Eastlake's gateway sculpture, the artist can spell out how and how often the piece should be cleaned. For long-term maintenance, the artist can also spell out what paint was used, where paint suppliers are located, and by what method the artwork should be cleaned. Any public sculpture is prey to graffiti, vandalism, day-in-day-out weather, car exhaust grit, bird droppings, and the who-knows-what-else factor. *Shear Draft* used a durable, easily cleanable paint designed for bridges. The artist included an estimate of how often the sculpture would need to be repainted and how much that would cost. The maintenance agreement also includes a clause stipulating, "If there is ever any discussion about changing the color or any aspect, characteristic, or element of the work, the artist shall be consulted."

## Resources

### Neighborhood-Specific Arts Organizations

#### **Arts West**

*Edie Neeson*, Coordinator  
4734 42nd Ave. SW  
Seattle WA 98116  
(206) 938-0963

Arts West is a multi-arts organization vigorously promoting the arts in West Seattle and surrounding communities. It has formed a task force of community activists to help establish an arts center for West Seattle. The \$20 yearly membership includes a monthly newsletter and talent bank listing.

#### **Central Area Arts Council**

*Ty Talbot*, Coordinator  
2515 S Jackson St.  
Seattle WA 98144  
(206) 328-2240

The Central Area Arts Council creates opportunities for artists to enrich the cultural and economic life of the Central Area. In partnership with others such as the Langston Hughes Cultural Arts Center and the Pratt Fine Arts Center, the Council pursues visual and performance arts. It is currently creating an "on-line gallery" on the Internet.

#### **Eastlake Arts Commission**

117 E Louisa St. #1  
Seattle WA 98102

Sponsored by the Eastlake Community Council, the Eastlake Arts Commission is currently led by *Susan Kaufman*, *Cheryl Trivison*, *Suerain afSandenberg*, and *Robert Rudine*. For information about art in Eastlake, contact any of the lead members via Susan Kaufman, chair of the Eastlake Arts Commission, at (206) 328-3560.

#### **Fremont Arts Council**

*Maque Davis*, President and go-to person  
*Llyle Morgan*, go-to person  
3940 Fremont Ave. N

Seattle WA 98103

(206) 547-7440

The council actively pursues the philosophy that art, and the community being involved in creating art, builds stronger neighborhoods by helping to create a sense of place and ownership. It supports this philosophy by operating an independent neighborhood organization whose purpose is to support and enhance the arts and the needs of artists and the arts community through education, communication, and endowment. It offers public events, workshops, and classes.

### **Greenwood Arts Council**

Kristin N. Distelhorst

c/o Greenwood Neighborhood Service Center

8505 Greenwood Ave.

Seattle WA 98103

(206) 684-4096

This community-based, not-for-profit group is dedicated to promoting and encouraging an ongoing partnership between the visual and performing arts and the businesses and residents of Greenwood and Phinney Ridge.

### **Langston Hughes Cultural Arts Center**

*Steve Sneed*, Recreation Center Coordinator

4554 17th Ave. S

Seattle WA 98144

(206) 684-4757

The center operates as a cultural performing arts center under the Seattle Department of Parks and Recreation. It provides performances and workshops led by international and local artists, and offers a variety of classes ranging from African drum and dance to karate. At the center, youth are encouraged to express themselves through the arts in the theatre programs and camps.

### **Pratt Fine Arts Center**

*Kristin Tollefson*, Education Director

*Greg Robinson*, Executive Director

1902 S Main St.

Seattle WA 98144-2206

(206) 328-2200

The center exists to promote cross-cultural understanding through the visual arts. It offers instruction in the visual arts and access to specialized equipment for the realization of artistic visions. It houses working studios in glass, sculpture, jewelry, painting, and printmaking.

### **SouthEast Seattle Arts Council (SESAC)**

*Jerri Plumridge*, contact person

3405 S Alaska St.

Seattle WA 98118

(206) 723-7333

The council seeks to increase public appreciation for, understanding of, and participation in the arts; encourage cultural recognition in arts leadership, programming, and audiences; support the efforts of community groups through arts facility development; expand arts programs, classes, and residencies in Southeast schools; provide opportunities for low- to moderate-income artists; increase public art in Southeast Seattle neighborhoods.

## **Other Local Arts Organizations**

### **911 Media Arts Center**

*Alan Pruzan*, Facilities and Programs

117 Yale Ave. N

Seattle WA 98109

(206) 682-6552

This nonprofit media arts center supports artists and independent producers who use media (video, film, audio, and multimedia) and communication and art forms. Programs include screenings on non-commercial media, workshops that teach all aspects of media production, and low-cost access to media equipment and hard-to-find information about independent media worldwide. 911 also fiscally sponsors artists' media projects.

**Business Volunteers for the Arts**

1301 5th Ave., Ste. 2400  
Seattle WA 98101-2603  
(206) 389-7273

This organization provides volunteer management consultants to King County arts, cultural, heritage, and historical organizations; sponsors workshops and seminars in arts management; and publishes the *Puget Sound Arts Directory*. Workshops cost \$30-50. Consultation is free.

**Ethnic Heritage Council**

305 Harrison St., Ste. 326  
Seattle WA 98109  
(206) 443-1410

The 250 member organizations of the council work together to preserve and document ethnic heritage, and to educate the public about ethnic experiences. The council publishes *Contact*, a directory of ethnic organizations, and *Northwest Ethnic News*, a monthly newspaper.

**Local Access**

118 27th Ave. E  
Seattle WA 98112-5425  
(206) 329-4883

Local Access is a multiethnic affiliation of theatre artists and educators whose purpose is to create opportunities in and through the arts. It produces plays, develops new works, features guest artists, conducts workshops, and provides scripting and curriculum writing services. Local Access offers a wide range of in-service programs for educators.

**Network for Local Arts Agencies in  
Washington State**

P.O. Box 1548  
Olympia WA 98507-1548  
(360) 705-1183

This nonprofit serves local arts agencies by grant giving, fundraising for others, technical assistance (how-to workshops, consulting, special topic conferences), its newsletter, and arts education. The Network has also compiled a notebook of public arts programs, which is available for \$40.

**Very Special Arts Washington**

158 Thomas St., Ste. 15  
Seattle WA 98109  
(206) 443-1843

This cultural and educational organization is dedicated to providing arts opportunities by, for, and with persons with disabilities — through festivals, artists-in-residence, and other programs.

**Washington Alliance for Arts Education**

*J. R. Terry*, Executive Director  
158 Thomas St., Ste. 16  
Seattle WA 98109  
(206) 441-4501

As a member of the Kennedy Center Arts Education Network, this statewide organization supports arts education — by specialists, classroom teachers, professional artists, and community cultural resources — and acts as an information clearinghouse.

## **A Non-Local Arts Organization**

### **SPARC (Social and Public Art Resource Center)**

*Judith F. Baca*, Artistic Director  
685 Venice Blvd.  
Venice CA 90291  
(310) 822-9560

SPARC is a multiethnic arts center that produces, exhibits, distributes, and preserves public art works. It hopes to encourage a diversity of expression that will manifest in works that rise from within communities rather than works that are imposed upon them. Since its founding in 1976, SPARC has involved hundreds of artists and community groups in creating and presenting public works of art, especially murals, throughout Los Angeles.

One of SPARC's programs, the **Great Walls Unlimited: Neighborhood Pride** mural program, brings together artists' and ethnic communities, creating community-based teams of professional artists and local kids. This model mural program has created 73 murals in almost every ethnic community of Los Angeles.

Among SPARC's other mural programs is Project MAT [Murals Against Tobacco], a youth mural competition addressing the issues of gang violence, unsafe sex, hazards of tobacco, and drug abuse (the mural image was replicated on 85 billboards throughout the city). Another program, Cultural Explainers, is designed to encourage open dialogue within and between Los Angeles's many ethnic communities by means of a dozen or more separate projects, among them the construction of three large-scale, movable three-dimensional public monuments. For information about these and SPARC's other programs, call or write.

### **Murals Creating Partnerships**

"Partnerships has been created among communities, artists, and SPARC's community coordinators who bring people into conversations about their visions of their neighborhood. Artists participate in this process as they make visual the dreams, fears, and lived experience of refugees from El Salvador in the Pico Union neighborhood or family members of children caught in the crossfire in gang warfare in the San Fernando Valley.

"Great Walls carries these partnerships across community lines to encourage respect and understanding between cultures. Hui-Xiang Xiao's mural on a Chinese noodle factory in a Chicano neighborhood was painted by a team of local Chicano youth. The dedication ceremony included Chinese dragon dancers and Mexican folkloric ballet, continuing the dialogue across cultures begun in the painting of the mural.

"Once the 'writing on the wall' is perceived as a myriad of voices looking for a place to speak, rather than as an implied threat to the established order, we will be that much closer to conjuring up a new spirit, a community of inclusion without which progress as a society cannot occur."

*Excerpted from "SPARC: The Streets, and the Writing on the Wall," by Judith F. Baca, in Voices of the Community*

## **Government Arts Organizations and Agencies**

### **Seattle Arts Commission**

*Barbara Goldstein*, Program Manager  
Public Art Program  
312 1st Ave. N  
Seattle WA 98109  
(206) 684-7171

The Seattle Arts Commission, an agency of the City of Seattle, was established in 1972 to increase public awareness of and support for the arts. The Commission purchases artworks and arts services from artists and arts organizations, provides technical assistance and information related to the arts, and advises the City in developing cultural policy.

Although the Commission primarily focuses on City-initiated art, it can help your group with your community-initiated projects by offering general advice (free of charge) or providing project management

services (for a fee). The Commission can advise you on running a public art competition, assembling a jury and finding artists, writing a contract, and insurance and liability. The Commission, at the time of this writing, was in the process of creating a registry of artists.

The Commission's Public Art Program, established by ordinance in 1973, specifies that 1% of City capital improvement project funds be set aside for commission, purchase, and installation of artworks — as integral parts of eligible construction projects or at other City-owned sites. The Commission involves community members in the selection and ideas-stage of all artworks in community settings.

#### **Public Art Program**

##### **King County Cultural Resources Division**

Parks and Cultural Resources Department

1115 Smith Tower, 506 2nd Ave.

Seattle WA 98104-2311

*Cath Brunner*, Public Art Coordinator

(for County construction)

(206) 296-8680 [fax: 296-8629]

*Carol Valenta*, Public Art Coordinator

(for transit and water quality)

(206) 684-1406

The King County and Metro public art programs consolidated under the King County Cultural Resources Division in 1995. The Division's Public Art Program is not a granting agency but, if your neighborhood is slated for Capitol Improvements, it can help your group identify art components for that improvement project (and, sometimes, additional funding). The Public Art Coordinators are available for informational meetings with your group. The Division can help your group find artists: its Artist-Made Building Parts Program makes available to community groups a juried directory of artists who create functional and decorative building components for use in public projects. See also King County Cultural Resources Division under Funders.

#### **Washington State Arts Commission**

##### **Community Arts Development Program**

*Betsy Bidwell*, Community Arts Development Manager

P.O. Box 42675

Olympia WA 98504-2675

(360) 586-2421

The Washington State Arts Commission's goals are to promote artistic development, growth, and preservation; artistic expressions of the many cultures which contribute to Washington's diversity; access, equity, and local empowerment in all its activities; and organizational skills development, stability, continuity, and managerial expertise.

One of the Commission's five programs, the Community Arts Development Program can provide your group with information, technical assistance, and referrals to other resources. The Program compiles and prints an annual *Directory of Local Arts Councils and Commissions in Washington State*. The Commission's newsletter, "Network News," is available on request: call (360) 753-3860.

#### **Seattle Public Library**

##### **Fine and Performing Arts Department**

1000 4th Ave.

Seattle WA 98104

(206) 386-4613

The Fine and Performing Arts Department of the downtown library focuses on art, music, architecture, theater, and dance. Its librarians can provide you with reference and technical information whether you are looking for a project or an artist or are wanting to learn what kind of grout to use in your mosaic.

The library has an on-line Community Contacts list (which you can search by name or by subject) that includes local arts organizations and events.

# Publications

## Directories and Resource Guides

### *ACCESS: A Guide to the Visual Arts in Washington State*

This 1989 guide produced by Allied Arts of Seattle contains extensive listings for the visual arts, including everything from exhibition spaces to fairs, festivals, and arts education. The Seattle Public Library has reference copies.

### *King County Cultural Education Resource Guide*

This guide lists arts organizations, artists, heritage organizations, and heritage specialists who provide educational programs and services to K-12 schools and teachers. To order the free guide, produced by the King County Cultural Resources Division, send \$3 for postage and an envelope at least 12-by-15-inches to 1115 Smith Tower, 506 2nd Ave., Seattle WA 98104-2311. For more information, call (206) 296-7580.

### *1996 Pacific Northwest Festival Directory*

Compiled and published annually by Northwest Folklife, the producers of the Folklife Festival, the directory provides information on the locations of the region's best festivals, as well as on how to organize and present your own festival. You can order the directory for \$17 from Northwest Folklife, 305 Harrison St., Seattle WA 98109-4695, (206) 684-7300.

### *1995-1996 Puget Sound Arts Directory*

This directory lists Puget Sound Area arts organizations and other resources. It is available at the reference desk of the Fine and Performing Arts Department of the downtown Seattle Public Library or can be ordered for \$10.95 plus \$3 mailing from Business Volunteers for the Arts, 1301 5th Ave., Ste. 2400, Seattle WA 98101-2603, (206) 389-7278.

## Public Art in Seattle

### *A Field Guide to Seattle's Public Art*

This 212-page book, edited by Diane Shamash and Steven Huss and published by the Seattle Arts Commission (1991), includes self-guided tours, essays, maps, project profiles, and a comprehensive directory of 256 public art sites throughout Seattle. The book emphasizes the City's Public Art Program and also includes "works of art commissioned by the King County and Washington State Arts Commissions and Metro, along with various corporate collections." \$15.95.

### **"Public Art Seattle"**

This interactive computer program, created by the Seattle Arts Commission, takes you on a tour of the City of Seattle's public art collection — by neighborhood or by a particular artist — and includes video and sound clips. The computer program is housed in two locations: the Fine and Performing Arts Department of the downtown Seattle Public Library and at the offices of the Seattle Arts Commission.

### *Art in Seattle's Public Places: An Illustrated Guide*

This 320-page book, written by James M. Rupp and published by the University of Washington Press (1992 — currently out of print), includes descriptions of 325 public art works, with photographs of many. The Seattle Public Library downtown has two reference copies in its Fine and Performing Arts Department; branch libraries have several circulating copies.

### **"An Extraordinary Guide to Seattle's New Underground"**

This 28-page brochure offers a "self-guided tour of art and architecture in Metro's transit tunnel." It is published by Metro and available at the customer assistance office on the mezzanine level of the Westlake bus tunnel station.

## Newsletters, Magazines

### **"Seattle Arts"**

Seattle Arts Commission



312 1st Ave. N  
Seattle WA 98109  
(206) 684-7171

This bi-monthly newsletter of the Seattle Arts Commission includes an Arts Exchange section which provides information about jobs, spaces, classes; Calls for Artists; funding opportunities; and volunteer opportunities. Ads for employment, volunteers, and opportunities (10-40 words long) are run free on a space-available basis. The newsletter also publishes articles about art projects and a calendar of artistic events.

#### **“King County Cultural Quarterly”**

King County Cultural Resources Division  
Parks and Cultural Resources Department  
1115 Smith Tower, 506 2nd Ave.  
Seattle WA 98104-2311  
(206) 296-7580

This quarterly newsletter highlights the Division’s programs, accomplishments, and arts and heritage news.

#### **Art Magazines**

Many art magazines have classified sections, including Calls for Artists:

*Public Art Review*  
*Art in America*  
*ARTnews*  
*Artweek*  
*Art Access Magazine*

A librarian in the Fine and Performing Arts Department at the downtown Seattle Public Library will be able to steer you to these and other pertinent publications.

## **Funders**

Different funders want to hear from you in different ways. Some specify that they do not accept unsolicited proposals. For your initial contact, send a letter of inquiry or call to request funding guidelines.

Some granters require a group to have official nonprofit status. If your group does not, it may be able to come under an umbrella organization that can in effect lend you that status.

Some funders may be willing to consider public art projects if a proposed project is related to anti-violence, for instance, or environmental stewardship or a particular disadvantaged community.

There are many more funders than those listed here. Take advantage of the directories of funders, of the downtown Seattle Public Library’s collection of materials on fund raising, and of the advice of others who have sought funding.

## **Organizations**

#### **Neighborhood Matching Fund**

##### **Seattle Department of Neighborhoods**

700 3rd Ave., 400 Arctic Bldg.  
Seattle WA 98104  
(206) 684-0464

The Neighborhood Matching Fund co-sponsors planning, organizing, and improvement projects done by neighborhood organizations. Projects must benefit one or more Seattle neighborhoods. The neighborhood organizations contribute volunteer time, cash, donated materials, or other resources to match City funding.

The Neighborhood Matching Fund has (1) the Small and Simple Projects Fund, which awards up to \$5,000 to projects that can be completed within six months following award and (2) the Semi-Annual Cycle for larger projects that will take place within the calendar year following the award. For help in shaping your project or applying to the Fund, call the Department of Neighborhoods.

The Department can also send you a copy of “Needs Assessment: A Workbook for Seattle Neighborhoods” to prepare your group to apply to the Neighborhood Matching Fund or other funders.

**King County Cultural Resources Division**

Parks and Cultural Resources Department

1115 Smith Tower, 506 2nd Ave.

Seattle WA 98104-2311

(206) 296-7580

The King County Cultural Resources Division operates programs for the King County Arts Commission, King County Landmarks and Heritage Commission, and King County Cultural Education Advisory Commission. The Division offers classes, workshops, technical assistance, and funding opportunities through several programs:

The **Sustained Support Program** provides operational funding support to arts organizations and local arts agencies.

The **Cultural Facilities Program** provides funding for equipment, construction, and facility development for arts and heritage organizations.

The **Special Projects Program** provides annual funding opportunities to community organizations and others for innovative projects, special initiatives, or new works.

The **Cultural Education Program** provides funding for artists and for arts and heritage organizations to work in partnership with public schools, school districts, and community organizations to provide cultural education programs in King County public schools.

The **Ethnic and Disabled Artist-in-Residence Program** funds artists of color and artists with disabilities for short-term residencies in public schools throughout the county, and distributes a juried roster of artists to King County public schools.

**Allied Arts Foundation**

105 S Main St. #201

Seattle WA 98104

(206) 624-0432

The foundation provides two cycles of small project grants (\$100-500) to artists and small arts organizations, each April and September. It serves as a 501(c)(3) umbrella to nonprofit groups.

**Artist Trust**

1402 3rd Ave. #404

Seattle WA 98101

(206) 467-8734

Artist Trust, a not-for-profit organization committed to invigorating community life in Washington by supporting and encouraging artists in all disciplines, provides grants, information, and education programs for Washington artists who may be working with community organizations.

**The Grantsmanship Center**

1-800-421-9512

The center provides training for nonprofit organizations in grantsmanship, program management, and fundraising. Call for a free catalog.

**Puget Sound Grantwriters Association**

*Susan Howlett*

(206) 329-1664

The Association offers professional development and training opportunities for grantwriters at all skill levels. It also offers a listing of freelance grantwriters working in the area.

**Washington Commission for the Humanities**

615 2nd Ave., Ste. 300

Seattle WA 98104-2200

(206) 682-1770

The Commission provides competitive grants for organizations and produces cultural programs to promote the humanities in Washington (“the humanities emphasize analysis and the exchange of ideas rather than creative expression” — so, for example, an exhibit, tour program, or performance that is used as “a catalyst for discussion or other interpretive endeavors”). Its Inquiring Mind Speakers Bureau provides speakers to nonprofit organizations at no charge.

## Directories of Funders

### *Charitable Trust Directory (Washington State)*

Secretary of State’s Office  
Charitable Trust Division  
P.O. Box 40234  
Olympia WA 98504-0232  
1-800-332-GIVE

To order a copy of the *Charitable Trust Directory*, send a check for \$20, made out to Secretary of State’s Office. The directory can only be sent to an address, not a P.O. box. The Seattle Public Library also has reference copies.

### **1996 Pacific Northwest Grantmakers Forum**

#### **Member Directory**

This directory profiles the community-oriented funders that belong to the Forum. A list in back notes which groups grant for public art projects. The directory also lists other resources (including other directories of Northwest funders and agencies offering technical assistance to nonprofits) and gives advice on applying for funds. You can buy a copy for \$39.35 (including postage and handling) from Pacific Northwest Grantmakers Forum, 1305 4th Ave., Ste. 214, Seattle WA 98101, (206) 624-9899. The Seattle Public Library also has reference copies.

## A Tour of Some Neighborhood Art

A public artwork can be the focal point for a community, a landmark inextricably linked with the neighborhood (listen to the names: the *Fremont Troll*, the Murals of *West Seattle*, the *Belltown* P-Patch, the *Eastlake Gateway Sculpture*). In some cases, a community intended an artwork to be its focal point; in other cases that just happened. But in each case, the artwork does indeed *work* to make the neighborhood more of a neighborhood. Here are seven projects, sponsored by the Neighborhood Matching Fund, which fit that description. Stop by and see them when you’re in the neighborhood.

## Fremont Troll

### *Fremont Troll (1991)*

**Steve Badanes, Will Martin, Donna Walter, and Ross Whitehead**

**Located under the north end of the Aurora Bridge (Highway 99) at Aurora Ave. N and N 36th St.**

The area under the north end of the Aurora Bridge was what one person described as “a smelly, rat-infested eyesore.” The Fremont Arts Council decided that art was the answer to the dilemma. With Neighborhood Matching Fund money, the Council put together a jury of Fremont neighbors (some but not all of them with experience in art or architecture). The Call to Artists specified that the people in Fremont would be the final arbiters. From the project ideas submitted, the jury chose five. Models were made and displayed at the Fremont Fair and at the local Neighborhood Service Center and branch library. The troll is what the people of Fremont chose.

The concrete troll, with his long nose, long hair, and yet longer fingers clutching a real Volkswagen bug, appeals to adults and children alike. He is usually to be found in the company of neighbors and those who have made the trip just to visit him.

# Appendixes

## Appendix 1: Forms

These forms were designed by and are used by the Seattle Arts Commission:

Artwork Commission Agreement (contract).  
Object Catalog Sheet.  
Object Maintenance Sheet.  
Artist's Public Report.

They are included here as examples for groups working with an artist or artist team to create a public art project. Your group can adapt them to your particular needs.

Contract Number: \_\_\_\_\_ Project Name: \_\_\_\_\_ Project #: \_\_\_\_\_ Fund source: \_\_\_\_\_  
Expiration Date: \_\_\_\_\_

### ARTWORK COMMISSION AGREEMENT

THIS AGREEMENT is made and entered into by and between THE CITY OF SEATTLE (hereinafter "CITY"), acting by and through its \_\_\_\_\_ (hereinafter "\_\_\_\_\_") and the \_\_\_\_\_ thereof and \_\_\_\_\_ (hereinafter "ARTIST").

In consideration of the promises, covenants, conditions and performances described in this Agreement, the parties hereto agree as follows:

1. CONTENTS OF AGREEMENT This Agreement consists of Scope of Work, Compensation Terms, Standard Terms & Conditions, plus Attachment 1 (Budget), Attachment 2 (Project Schedule/Timeline), Attachment 3 (Technical Specifications), and Attachment 4 (Maintenance Instructions).

2. TERM OF AGREEMENT This Agreement shall be effective on the date that this contract has been signed by both parties, and, unless terminated earlier pursuant to the provisions hereof, shall expire on \_\_\_\_\_.

3. SCOPE OF PROJECT The ARTIST shall design, fabricate and install the artwork described below at \_\_\_\_\_ on or before the Expiration Date.

A. DESCRIPTION OF ARTWORK: The artwork shall consist of (DESCRIBE)

B. INSTALLATION DATE The artwork shall be installed on or before \_\_\_\_\_.

C. ATTENDANCE AT PRESENTATIONS The artist will attend up to two meetings in Seattle as required by the project for purposes of presenting the artwork.

D. ARTWORK DOCUMENTATION & MAINTENANCE INSTRUCTIONS: The artwork shall be accompanied by:

1. A typewritten statement by the ARTIST that the CITY may use for public information purposes, regarding the ARTIST's concept in creating the artwork; plus

2. Two professional-quality 35mm color photographic slides and two 8 1/2" x 11" black and white, glossy photographs of the artwork; plus

3. Detailed instructions regarding maintenance (if any) required for the artwork, on a form to be provided by the \_\_\_\_\_. Under \_\_\_\_\_ of sited artworks it is required that the lifetime of the artworks be \_\_\_\_\_ years.

4. The ARTIST shall participate in one educational/ community event and attend a dedication ceremony.

### 4. COMPENSATION & EXPENSE REIMBURSEMENT

A. TOTAL PAYMENT The total payment due hereunder includes the following:

As compensation for the artwork and the ARTIST's performance of the services specified in Sec. 3 hereof, including all applicable taxes, including Washington State sales and excise taxes, local and federal taxes hereof, the sum of \_\_\_\_\_.

5. SCHEDULE FOR PARTIAL PAYMENTS OF COMPENSATION The compensation shall be provided according to the following schedule:

A. First payment: 10% of the compensation due under 4 a) in the amount of \_\_\_\_\_ upon delivery and acceptance by \_\_\_\_\_ of a work schedule, technical specifications and project budget, which by this reference are incorporated herein.

B. Second payment: up to 55% of the compensation due under 4 a), in the amount of \_\_\_\_\_ upon delivery to and approval by \_\_\_\_\_ of material specifications and architectural/engineering drawings or blueprints, and documentation that the artist has become obligated to pay for materials, supplies and/or subcontractors services. Such documentation shall include the names, addresses and telephone numbers of each subcontractor and supplier whose work and/or materials is estimated to cost more than \$1,000.00, and a copy of the signed agreement between the artist and such subcontractor or supplier, which agreement shall include a written description of the work to be done or materials to be purchased, and the total compensation payable under such subcontract;

C. Third payment: Up to 20% of compensation due under 4 a) in an amount up to \_\_\_\_\_ upon delivery to and approval by \_\_\_\_\_ of documentation that the artist has become obligated to pay for materials, supplies and/or subcontractors services. Such documentation shall include the names, addresses and telephone numbers of each subcontractor and supplier whose work and/or materials is estimated to cost more than \$1,000.00, and a copy of the signed agreement between the artist and such subcontractor or supplier, which agreement shall include a written description of the work to be done or materials to be purchased, and the total compensation payable under such subcontract;

D. Final payment: balance due of the compensation due under 4 a), upon completion of one hundred percent (100%) of the work and \_\_\_\_\_ acceptance of the artwork and all other deliverables as specified herein.

6. PROCESS FOR PAYMENT OF COMPENSATION To be eligible for any payment of compensation under this Agreement, the ARTIST must submit to the \_\_\_\_\_ an invoice for payment, inclusive of applicable Washington State and City sales or use taxes, in the manner and on the form specified by the CITY, together with evidence, to the reasonable satisfaction of the \_\_\_\_\_, that the ARTIST has completed the performance/payment stage that would warrant the payment requested. Upon receipt and approval of such invoice, the \_\_\_\_\_ shall arrange for the immediate processing of such documentation, the appropriate payment to the ARTIST

7. DEFAULT: In the event this Agreement is terminated by reason of the Artist's default, the Artist shall immediately refund to the City the amount of any interim payment made to the Artist.

8. PROCESS FOR PAYMENT OF TAXES The ARTIST is responsible for paying all City, state and Federal taxes, including Washington State sales taxes, and all other taxes which are applicable to the artwork acquisition contemplated herein.

9. ARTIST IS INDEPENDENT CONTRACTOR The Artist is an independent contractor and shall furnish all supervision, materials, labor, equipment, supplies, and all other incidentals, except as specifically provided herein.

10. NO CLAIM BY ARTIST'S EMPLOYEES, CONTRACTORS, OR OTHER PARTIES ALLOWED No employee of the ARTIST or other person engaged to perform any work or service required of or by the ARTIST under this Agreement shall be considered to be an employee of the CITY. No claim of

any such employee or other person, whether for industrial insurance, unemployment compensation, or any other benefit or entitlement whatsoever, shall be an obligation of the CITY.

11. **NO ASSIGNMENT OF WORK WITHOUT AUTHORIZATION** The work and services required of the ARTIST by this Agreement are personal and shall not be assigned, delegated, or transferred without the express, written approval of the \_\_\_\_\_. (This provision shall not prohibit the ARTIST from employing qualified personnel for work under the ARTIST's direct supervision regarding the artwork.)
12. **CITY AUTHORIZED TO REVIEW WORK IN PROGRESS** Upon reasonable prior notice to the ARTIST, the CITY and its officers, employees, and agents shall have the right to make reasonable inspections and reviews of the ARTIST's progress with respect to the artwork.
13. **CITY'S RIGHT TO REPRODUCE IMAGES** The copyright for the artwork belongs to the ARTIST, however, the CITY is hereby granted an irrevocable license to photographically reproduce the image of the artwork and all preliminary studies, models and maquettes thereof that have been delivered to and accepted by the \_\_\_\_\_, and to authorize third parties to photographically reproduce any and all of the same, as are desired by the CITY, for municipal purposes, only. On each such municipal reproduction, the ARTIST shall be acknowledged to be the creator of the original subject thereof; provided, that reproductions of preliminary studies, models and maquettes shall not be identified as or represented to be the finished artwork.
14. **REPAIRS AND MAINTENANCE** Contingent upon the necessary funds being appropriated for such action, the CITY shall make a good faith effort to maintain the artwork as instructed by the ARTIST on "Attachment 4" and to secure the ARTIST's recommendations with regard to all repair, maintenance, and restoration to be made to the artwork during the lifetime of the ARTIST. All repair, maintenance, and restoration shall be performed consistent with accepted principles of professional conservation, to the extent practicable. The CITY reserves the right to have repair, maintenance, and restoration work performed by a professional other than the ARTIST.
15. **ARTIST'S IDENTIFICATION LABEL** The CITY shall prepare at its own expense, an identification label indicating the ARTIST's name, a description of the artwork based on text provided by the ARTIST, the artwork's title and year of completion, and shall place the same adjacent to the artwork whenever the artwork is publicly displayed by the CITY.
16. **ARTWORK CHANGES**
  - A. **Material Changes Prior to Acceptance:** Material changes may be made to the artwork by the ARTIST prior to the CITY's acceptance of the artwork (such as changes in the artwork's material, color, size, relative scale as compared to the preliminary design therefor that was most recently accepted or approved by the CITY, etc.) but only after the ARTIST has given written notice of such desired changes to the \_\_\_\_\_ and has received the written approval of the \_\_\_\_\_ for each such change.
  - B. **Material Changes After Acceptance:** If any material change occurs to the artwork after it has been accepted by the CITY (whether such change is an intentional act of a third party, an accident, or an act of nature), including but not limited to a change to the exterior surface of the artwork or the interrelationship or relative locations of the parts of the artwork, the CITY shall provide written notice to the ARTIST. Such notice shall (1) explain, in detail, the nature of the change; (2) include one or more drawings, photographs, maps, plans, and other documentation to accurately illustrate such change for the information of the ARTIST; (3) request the ARTIST to recommend, within ninety (90) days after the date of such notice, one or more methods for the repairing or restoring of the artwork. Within such specified period, the ARTIST shall provide the CITY with the ARTIST's written reply.

In the event the ARTIST's recommendations are not acceptable to the CITY, the ARTIST and CITY shall negotiate, in good faith, to reach agreement regarding an appropriate response to such change; In the event no agreement is reached within a reasonable time after the ARTIST's reply has been provided, the ARTIST shall have the right (but no obligation) to require, by a dated, written

notice to the CITY, that, within a period of not less than thirty (30) days from and after the date of such notice, the CITY shall remove the artwork from public view or take action to disassociate the ARTIST from the artwork according to the CITY's Art Deaccessioning Ordinance in effect at that time.

17. **INDEMNIFICATION** The ARTIST hereby releases and shall save and hold the CITY and its officers, employees, and agents harmless from any and all causes of action, suits at law or equity, claims, demands, and liability of any nature arising out of any act or omission of the ARTIST, or of any agent, employee, or contractor for the ARTIST, under this Agreement. No liability shall attach to the CITY by virtue of entering into this Agreement except as is expressly provided herein.
18. **RISK OF LOSS; INSURANCE** The ARTIST shall bear the risk of damage to or loss of the artwork until the ARTIST has completed the delivery to the CITY of all material specified herein and ownership of the artwork is transferred to the CITY, which shall occur when delivery and/or installation is complete and the CITY has given the ARTIST written notice of the artwork's acceptance within a thirty day time period.

19. **ARTIST'S WARRANTIES**

- A. **Warranty Against Defects:** The ARTIST warrants that the artwork is designed to last for 30 years and guarantees the artwork against any faulty material or workmanship and, at the CITY's option, shall remedy and/or pay for any loss or damage resulting therefrom that occurs or appears within a period of one (1) year after the date the CITY accepts the artwork. The CITY shall give written notice with reasonable promptness to the ARTIST regarding observed defects in the artwork. Nothing contained herein nor any action whatsoever by the CITY shall constitute an acceptance of work not done in accordance with the provisions of this Agreement or relieve the ARTIST of liability or responsibility for faulty material or workmanship.
- B. **Warranty of Title:** The ARTIST warrants and guarantees that, upon the CITY's acceptance of the artwork from the ARTIST, the CITY shall acquire good title to the artwork, and that the artwork shall be free from any and all claims, liens, and charges by any person or entity, including but not limited to any employee, supplier, or fabricator.

20. **COMPLIANCE WITH LAWS AND REGULATIONS**

- A. **General Obligations:** In performing the work contemplated by this Agreement, the ARTIST shall comply with all applicable federal and state laws, including but not limited to the Federal Occupation Safety and Health Act of 1970 (OSHA) and the Washington Industrial Safety and Health Act of 1973 (WISHA); the Charter and ordinances of The City of Seattle; and rules and regulations of administrative agencies of each such entity.
- B. **Nondiscrimination in Employment:** In the event the compensation to be paid to the ARTIST under this Agreement exceeds One Thousand Dollars (\$1,000), the following provisions in this particular subsection shall apply:

“During the performance of this Agreement, the ARTIST agrees as follows:

“The ARTIST will not discriminate against any employee or applicant for employment because of race, religion, creed, color, sex, marital status, sexual orientation, political ideology, ancestry, national origin, or the presence of any sensory, mental or physical handicap, unless based upon a bona fide occupational qualification. The ARTIST will take affirmative action to ensure that applicants are employed, and that employees are treated during employment without regard to their creed, religion, race, color, sex, national origin, or the presence of any sensory, mental or physical handicap. Such action shall include, but not be limited to the following: employment, upgrading, demotion, or transfer, recruitment, or recruitment advertising, layoff or termination rates of pay or other forms of compensation, and selection for training, including apprenticeship. The ARTIST agrees to post in conspicuous places, available to employees and applicants for employment, notices to be provided by the \_\_\_\_\_ setting forth the provisions of this nondiscrimination clause.

"The ARTIST will, prior to commencement and during the term of this contract, furnish to the Director of the CITY's Human Rights Department or his/her designee, upon his/her request and on such form as may be provided by such Director therefor, a report of the affirmative action taken by the ARTIST in implementing the terms of these provisions, and will permit access to the ARTIST's records of employment, employment advertisements, application forms, other pertinent data and records requested by such Director for the purposes of investigation to determine compliance with this provision.

"If upon investigation such Director finds probable cause to believe that the ARTIST has failed to comply with any of the terms of these provisions, the ARTIST and the \_\_\_\_\_ shall be notified in writing. The \_\_\_\_\_ shall give the ARTIST an opportunity to be heard, after ten (10) days' prior written notice. If the \_\_\_\_\_ concurs in the findings of such Director, it may suspend this Agreement and/or withhold any funds due or to become due to the ARTIST, pending compliance by the ARTIST with the terms of these provisions.

"Failure to comply with any of the terms of these provisions shall be a material breach of this Agreement.

"The foregoing provisions will be inserted in all subcontracts for work covered by this Agreement."

21. CITY RECORDS REGARDING ARTWORK The CITY shall maintain on permanent file a record of this Agreement and of the location and disposition of the artwork.
22. ADDRESSES FOR NOTICES AND OTHER DELIVERABLES; WAIVER OF ARTIST'S RIGHT UPON FAILURE TO PROVIDE CURRENT ADDRESS TO CITY All notices, forms, reports, maintenance suggestions, and other textual materials required by this Agreement shall be in writing, and all such material, together with any other material to be delivered hereunder, shall be delivered or mailed to the respective addresses of the parties hereto. The ARTIST's failure to keep the CITY reasonably informed regarding the ARTIST's current address shall be deemed a waiver of the ARTIST's rights and opportunities under Secs. 14 and 16.
23. COLLECTION MANAGEMENT The CITY reserves the right to manage its collection of art, including the artwork, consistent with all applicable laws, the CITY's Charter, ordinances, and municipal policies, including but not limited to the Municipal Arts Plan and the \_\_\_\_\_ Art Deaccessioning Policy. In that connection, the CITY may deaccession and remove the artwork from its collection in accordance with whatever procedures may govern such action at the time thereof.
24. INVALIDITY OF PARTICULAR PROVISIONS A judicial determination that any term, provision, condition, or other portion of this Agreement, or its application, is inoperative, invalid, or unenforceable shall not affect the remaining terms, provisions, conditions, or other portions of this Agreement, nor shall such a determination affect the application of such term, provision, condition, or portion to other persons or circumstances and as to such other persons or circumstances, it shall continue in full force and effect.
25. DEFINITION OF "\_\_\_\_\_" AND "\_\_\_\_\_" The term "\_\_\_\_\_" means the \_\_\_\_\_ and any administrative entity that succeeds to the functions of such commission; the term "\_\_\_\_\_" means the \_\_\_\_\_'s \_\_\_\_\_ and her or his designee(s) in all provisions hereof except Section 27.
26. REMEDIES CUMULATIVE Rights under this Agreement are cumulative; the failure to exercise on any occasion any right shall not operate to forfeit such right on another occasion. The use of one remedy shall not be taken to exclude or waive the right to use another.
27. CONTRACTUAL RELATIONSHIP This Agreement does not constitute the ARTIST as the agent or legal representative of the CITY for any purpose whatsoever. The ARTIST is not granted any express or implied right or authority to assume or create any obligation or responsibility on behalf of or in the name of the CITY or to bind the CITY in any manner or thing whatsoever.
28. NO WAIVER No waiver of full performance by either party shall be held to constitute or operate as a waiver of any subsequent default or breach of any of the provisions of this Agreement. Nothing other



1. Name: \*(Last) \_\_\_\_\_ (First) \_\_\_\_\_ (Middle) \_\_\_\_\_
2. Address: (Street) \_\_\_\_\_ (City) \_\_\_\_\_  
(State) \_\_\_\_\_ (Zip) \_\_\_\_\_
3. Phone Number: (Home) \_\_\_\_\_ (Work) \_\_\_\_\_
4. Nationality: \_\_\_\_\_
5. Sex: \_\_\_\_\_
6. Birthdate: \_\_\_\_\_
7. Ethnicity: \_\_\_\_\_

8. Social Security Number: \_\_\_\_\_ Please note, we cannot consult with you on future repair and maintenance issues if your address is *not* regularly updated!!!)

\* Please spell your name as you would like it to appear in our database.

### The Work of Art

1. Title of Work: \_\_\_\_\_
2. Project Title: \_\_\_\_\_
3. Location (Sited work only): \_\_\_\_\_
4. Medium or Material: \_\_\_\_\_
5. Edition Information (Multiples only): \_\_\_\_\_
6. Date Completed: \_\_\_\_\_
7. Place Executed: \_\_\_\_\_
8. Collaborating Artist(s): \_\_\_\_\_
9. Maker other than Artist: \_\_\_\_\_
10. Exhibitions and Collections (Pertaining to this work only): \_\_\_\_\_
11. Reproductions and Periodicals (Pertaining to this work only): \_\_\_\_\_
12. Number of Separate Pieces in Artwork: \_\_\_\_\_
13. Weight of Artwork(s): \_\_\_\_\_
14. Dimensions:

### Painting, Drawing, etc. (Without mat or frame)

Height: in. \_\_\_\_\_ Width: \_\_\_\_\_ in.

Height: cm. \_\_\_\_\_ Width: \_\_\_\_\_ cm.

### Sculpture (Without Pedestal)

Height: in. \_\_\_\_\_ Width: \_\_\_\_\_ in. Depth \_\_\_\_\_ in.

Height: cm. \_\_\_\_\_ Width: \_\_\_\_\_ cm. Depth \_\_\_\_\_ cm.

### Sculpture (With Frame or Pedestal)

Height: in. \_\_\_\_\_ Width: \_\_\_\_\_ in. Depth \_\_\_\_\_ in.

Height: cm. \_\_\_\_\_ Width: \_\_\_\_\_ cm. Depth \_\_\_\_\_ cm.

#### Measuring Instructions:

1. Measure in both English and metric units. English units are expressed in inches (not feet) and metric measurements in centimeters. The metric measurements include one digit to the right of the decimal point, even if it is zero.
  2. Take measurements to the next larger unit, not the nearest unit. Paintings, watercolors, drawings, and sculptures are measured to the next larger eighth of an inch and to the next larger millimeter. Prints are measured to the next larger sixteenth of an inch and to the next larger millimeter.
  3. Record height first, then width, then depth if needed, or diameter. If more than one dimension is given for sculpture, record height first, then greater horizontal dimension, then lesser horizontal dimension. If a work is circular or irregular in shape, the abbreviations "(diam.)" or "(irreg.)" follow the inch measurements in parenthesis.
- (Excerpt from Museum Registration Methods. Dudley, Wilkinson & others.)

### FOR SAC USE ONLY:

1. Location and Description of Signature, Marks: \_\_\_\_\_
  2. Condition: \_\_\_\_\_
  3. Remarks: \_\_\_\_\_
  4. Purchase Price: \_\_\_\_\_
  5. Funding Source: \_\_\_\_\_
- Accession Number:(SAC only) \_\_\_\_\_

# Object Maintenance Sheet

Artist/Design Team: \_\_\_\_\_

\_\_\_\_\_ Title of Work:

\_\_\_\_\_ Media or Material:

\_\_\_\_\_ **2-Dimensional Work (Mixed**

**Media works use entire form when appropriate)** \_\_\_\_\_

Specific materials used in the execution of the piece: (Brand name and type of paint, paper, fiber content, specific metals, etc. Example: "graphite drawing on Arches 100% rag paper, with a Krylon spray fixed coating." \_\_\_\_\_

Specific materials used in the presentation of piece: (Composition of base or backing, framing, mat board, protective covering, hanging rods, etc.) \_\_\_\_\_

Recommendations and cautions regarding care of the work: (Cleaning, refinishing if needed, avoid exposure to direct sun, exposure to dampness, etc.) \_\_\_\_\_

List any special materials utilized in the execution of the artwork: Packing and shipping instructions:

\_\_\_\_\_ **3-Dimensional Work (Mixed**

**Media works use entire form when appropriate)**

Material(s): \_\_\_\_\_

Material thickness or gauge: \_\_\_\_\_

\_\_\_\_\_ Welding or jointing method:

Welding rod alloy or joint material: \_\_\_\_\_

\_\_\_\_\_ Casting alloy, wax body, glass or fiber type: \_\_\_\_\_

\_\_\_\_\_ Technique or construction method: (Attach fabrication drawings)

\_\_\_\_\_ Material finish: (Glaze, paint color and type, sanding grit, tool pattern, patina, surface sealer)

\_\_\_\_\_ Foundation/installation structure: (Include bolt/pin size, grout, and/or hanging mechanism)

\_\_\_\_\_ Yearly maintenance and care of artwork: (Cleaning agent and procedure)

Placement of artwork: (Cautions regarding sunlight, heat, etc.) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Packing and shipping instructions: \_\_\_\_\_

\_\_\_\_\_

## **Artist's Public Report**

The Artist's Public Report provides the Seattle Arts Commission with important facts and information for press releases and educational outreach. To aid us in our promotion of the arts, please produce an Artist's Public Report for us with the following information:

1. A short autobiographical statement
2. A statement about the ideas and concepts in your artwork
3. A statement about your process in creating the artwork
4. Any additional information you consider important to assist students and the general public in understanding your artwork

The Artist's Public Report should be between 750 and 1,500 words long and typed or laser printed on 8 1/2 by 11 inch paper.

## **Call for Artists**

### **DESIGN SOLUTION FOR BUS SHELTER SITE**

The Greenwood Arts Council and the Metro Arts Program are sponsoring a project to create a public artwork for a transit shelter site in downtown Greenwood. The project goal is to establish a sense of place and community pride and to provide an attractive visual entry point to the Greenwood community and business district

### **DESCRIPTION OF SITE**

There are two shelters at this site on N 85th St. separated by a door into a cafe. Each shelter measures approximately 8' by 3' with an overhanging roof that is 6' deep. The shelters are located 12' from the curb and 69' and 86' from the center of Greenwood Ave. N. There are banner standards on the light poles at the intersection and in the surrounding area. Other site-specific dimensions may be obtained from the Greenwood Arts Council.

### **DESCRIPTION OF ARTIST OPPORTUNITY**

An artist commission will be awarded to develop, create, and install a site-specific artwork for the Metro transit shelter site and surrounding environment at the southeast corner of N 85th St. and Greenwood Ave.

N. Opportunities include free-standing artwork, fabricated materials (such as banners), signage, street furniture, and innovative use of paint, design, and attachments on the shelters, benches, trash receptacles, and pavement.

References to be considered include the site in context as the arrival or entrance to the Greenwood community and business district, the original architecture of the older buildings at the adjacent corners, and the history of the Greenwood intersection, particularly the Interurban stop at 85th and Greenwood.

Consideration must also be given both to people waiting at the bus stop and to those walking and driving through the intersection. Maintenance, safety, operations, and vandalism issues must be considered.

#### ARTIST COMMISSION

A fee of \$5,800 will be awarded. This is to include all design work, fabrication, installation, permits, and taxes. Metro will provide, if needed, primed wood panels, mural paint, and clear coat for all wood surfaces. The brick wall behind the shelters will be cleaned.

#### SELECTION PROCESS

A jury appointed by the Greenwood Arts Council with representation from the Greenwood Arts Council, the Metro Arts Program, and the business/residential community of Greenwood will review all applications and select semifinalists for proposal development. A fee of \$50 will be provided for this work. Semifinalists will present their proposals in a public meeting to the community and the jury. Based on this review, a final selection will be made by the jury.

#### SELECTION CRITERIA

1. Quality of artwork as presented, preferably in slide format, which documents artist's work. Drawings of other visual materials may be substituted for slides if necessary.
2. Clear and concise presentation of proposal.
3. Ability to consider a site within the context of the adjoining environment.
4. Willingness to be responsive to the community.

#### HOW TO APPLY

The following materials should be submitted in the format requested. All materials must be labeled with the artist's name, address, and telephone number. All materials need to be in a format that is easily photocopied for distribution to jurors (9-1/2" x 11" or 14"). Materials will be returned upon request (supply SASE).

1. Resume of the artist: include descriptions of previous community, commissioned art work, if any.
2. Drawings, sketches, and written description of proposed artwork.
3. No more than 10 slides representing artist's work. Teams may submit 5 slides per member. Please submit slides in a slide sheet: each slide must be labeled with name and phone number.

#### ELIGIBILITY

All artists who reside in the Puget Sound region or who are willing to do so for the execution of the project may apply. Artists from the Greenwood, Phinney Ridge areas are strongly encouraged to apply. The Greenwood Arts Council and Metro promote equal opportunity. Neither the King County Department of Metropolitan Services (Metro) nor the Greenwood Arts Council shall discriminate against any person on the basis of race, color, religion, creed, sex, sexual orientation, age, nationality, or the presence of any sensory, mental, or physical disability, unless based upon a bona fide occupational qualification.

#### DEADLINE

All applications must be received by July 29, 1994 at 5:00 p.m.

Materials should be sent to:

*Greenwood Arts Council, 8505 Greenwood Avenue N.,  
Seattle WA 98103*

Questions may be directed to the message phone at the Greenwood Neighborhood Service Center, 684-4096.

Applicants will be notified by mail of the final selection.

## Appendix 3: Mural

### Surface Preparation

*This information provided by Seattle Solid Waste's Anti-Graffiti Program. For more information, call Denise Andrews, Anti-Graffiti Coordinator, Anti-Graffiti Program, Seattle Solid Waste Utility, at 684-5004.*

100% acrylic paint is always used to avoid the hazards involved with oil paint, its fumes, and problems with cleanup and disposal.

#### **Wood**

Parker First Coat 450—2 mils.—alkyd  
(for best results).

Finish in latex 100% acrylic.

#### **Concrete, masonry, brick, wood**

Parker-Flex Prime 233—1.6 mils.—latex  
(100% acrylic).

Easy to apply, easy cleanup.

Re-coat in four hours.

Finish in latex 100% acrylic.

All surfaces to be primed, old or new, must be:

- Sound
- Clean
- Dry

Free of any contamination that can affect the paint film (dust, sawdust, dirt, efflorescence, oils, chalk, mildew, blistering or peeling paint, organic matter)

#### **Remove surface contaminants by one of these or any other allowable means:**

- Wire brushing
- Scraping
- Pressure washing
- Acid etching
- Sand blasting

New wood, concrete, and masonry substrates should have a moisture content not exceeding 15% as determined by moisture meter.

If high-pressure water cleaning is used to remove flaking or peeling paint, it should be allowed to dry for one week in good weather.

Clean and fill all cracks and voids.

#### **Remove molds and mildew in this way:**

- Wash with a non-phosphate detergent.
- Let stand for 15-20 minutes.
- Rinse thoroughly with fresh water.
- Wear protective clothing and eye shields while using solution.
- Wash down and cover shrubbery and plants.

**Surface Preparation for Murals on Previously Painted Surfaces**

- Wash wall with water and mild detergent; remove all mildew and moss. (Note: Don't saturate the wall with water; clean the surface with a sponge, rinse with clean water, and dry with a rag.)
- Scrape off any loose material.
- Spot prime any exposed areas first.
- If high pressure wash is used for cleaning, let the structure dry for one week in good weather before priming and painting.

**Temperature and Humidity**

Temperature and humidity affect the drying, appearance, and durability of a paint coating. The best temperature range is 50-90 degrees Fahrenheit/10-32 degrees Centigrade. Do not apply a paint coating:

- During rain
- In damp or foggy weather
- In freezing weather
- To a hot surface
- In direct sunlight

**Drying Time**

- First primer coat: 2 hours
- Second primer coat: 4 hours
- Mural coat: 24 hours